

MUSICAL AMERICA



Edited by *John F. Freund*

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PITTSBURG'S TEMPLE OF MUSIC DEDICATED

"Cherish Your Orchestra," Says Mr. Carnegie at Notable Exercises.

Sir Edward Elgar and Other Prominent Figures in Musical World Participate in Inauguration of \$6,000,000 Building—Charles Heinroth Plays on Big Organ.

PITTSBURG, PA., April 15.—"I believe with Confucius who said: 'Oh Music! sacred tongue of God, I hear thee calling and I come.' Cherish your orchestra here in Pittsburgh, for music is the highest expression that the human mind has attained." Thus spoke Andrew Carnegie, the great philanthropist, who last Thursday turned over to the people of Greater Pittsburgh, the magnificent enlarged institute and its treasures in the presence of some of the most distinguished citizens of the world. The magnificent Institute and Music Hall was erected at a cost of \$6,000,000 and has been endowed with a fund of the same amount, to give it an annual income of \$300,000.

Special interest was centred in the occasion owing to the presence of Sir Edward Elgar, England's greatest composer and director. He was foremost in the eyes of the visitors and the people of Pittsburgh. Another interesting figure was Charles Heinroth of New York, recently elected organist of Carnegie Music Hall.

Sir Edward Elgar last Thursday night conducted the Pittsburgh Orchestra through one of his own compositions, "Variations," at the special request of Conductor Emil Paur and the orchestra committee and the control he exercised over the players was a matter of favorable comment on the part of Pittsburgh musical people. He was at all times alert and self possessed. The orchestra appeared at all times to be in complete sympathy with the composer.

Mr. Heinroth also presided at the great organ Thursday afternoon, opening the exercises attending the dedication of the institute, Mr. Carnegie being the principal figure. Mr. Heinroth also played at the morning and afternoon exercises of Friday. Both Sir Edward and Mr. Heinroth were guests at the banquet given Thursday night at the Hotel Schenley in honor of Mr. and Mrs. Carnegie by the board of trustees of the institute. The wealth of Pittsburgh was at the banquet.

Sir Edward and Mr. Heinroth were additionally honored by George H. Wilson, who gave a dinner to both men at the Hotel Schenley Thursday afternoon. A number of well known people of Pittsburgh were present at the function, which was a delightful affair.

In his speech to the great audience which filled the Music Hall from top to bottom, Mr. Carnegie's greatest praise was for music. He especially referred to Conductor Paur of the Pittsburgh Orchestra and to George H. Wilson, its manager, paying a most gracious tribute to the ability of both.

Sir Edward Elgar, Mr. Heinroth, Conductor Paur and Henry E. Krehbiel, the well-known music critic, all guests at the Founder's Day exercises,

[Continued on page 13]



Summa Calve!
1907

Mme. Calve, Despite the Rather Adverse Criticism She Has Received This Season, Never Failed to Attract a Large Audience at the Manhattan Opera House. Her Interpretation of "Carmen" is as Popular as Ever (See page 4)

Ellen Beach Yaw Married.

Boston, April 18.—The announcement is made to-day that Ellen Beach Yaw, the soprano, and Vere Goldthwaite, a Boston lawyer, were married quietly here two weeks ago.

Conried After Lillian Blauvelt.

Heinrich Conried is said to be negotiating with Lillian Blauvelt, now singing with Joe Weber's Stock Company, with a view to engaging her for the Opera Season next year.

WILSON TO REORGANIZE CINCINNATI ORCHESTRA?

Attempt Being Made to Prevent Disruption at End of Season.

Former Manager of Paur's Organization in Pittsburg is Wanted in Queen City to Bring Together Rival Factions—His Success as Manager of Biennial Festivals.

An attempt is being made to induce George H. Wilson, who has resigned as manager of the Pittsburgh Symphony Orchestra, to settle in Cincinnati and reorganize the orchestral forces in that city with a view to again establishing the Van der Stucken Orchestra on a permanent basis. While no definite agreement has been reached, negotiations are so far advanced that it is believed by those interested that the plan will be realized and that the abandonment of the Queen City's orchestra will be prevented.

Although the proposed disbanding of the Cincinnati Orchestra is due in large measure to difficulties which arose between the management of the organization and the Musicians' Union of that city, it is well known that friction between two factions has contributed materially in bringing about the decision to discontinue the symphony concerts after this season.

Mr. Wilson has been associated with Cincinnati's musical interests for a number of years and the great success of the important festivals held there is due largely to his energy, tact and judgment. As manager of these concert series he has succeeded in bringing together the two factions in a manner to prevent the strife from interfering with the artistic success of the performances, and it is believed that his executive ability can be used to good advantage in the present crisis of orchestral affairs.

CHICAGO APOLLO CLUB.

Big Audience at Notable Performance of Bach's Passion Music.

[By Telegraph to MUSICAL AMERICA]

CHICAGO, April 16.—The Auditorium contained one of the largest audiences of the season last night, when the Apollo Club sang Bach's Passion Music (St. Matthew) to 4,045 people. Harrison Wild conducted and a fine performance of the classic work was given.

Not a phase of the sublime beauty of the composition was allowed to escape the attention of the sea of listeners, whose reverential spirit was the most eloquent tribute to the success with which the essential atmosphere intended by the composer was created.

A more efficient corps of soloists could not have been chosen than the five artists who assumed responsibility for the solo parts last night. Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Nicholas Dooty, tenor; Hans Schroeder, baritone, and Herbert Witherspoon, bass, were all at their best and gave performances of characteristic finish and authority.

A boy choir of fifty voices sang with good effect and the entire Theodore Thomas Orchestra provided the orchestral part of the score. Arthur Dunham presided at the organ.

MISS ORMSBY SINGS FOR APOLLO CLUB

Adolph Bak Also Assists the
Boston Chorus in Closing
Concert.

Boston, April 13.—Louise Ormsby, soprano, Adolph Bak, violinist, and the Apollo Club, conducted by Emil Mollenhauer, provided a programme that was enjoyed from beginning to end by a Jordan Hall audience on Wednesday evening.

It was the Apollo Club's fourth and last concert of the season, and this popular society, which for thirty-six years has occupied a foremost place among the male choruses of this country, had prepared a list of compositions calculated to show off to good advantage the many distinguishing features of its work. In the opening and closing numbers, the "Chorus of Bishops and Priests" from Meyerbeer's "L'Africaine" and the "Soldiers' Chorus" from Gounod's "Faust," the organ and piano accompaniment was reinforced by four trombones played by G. W. Stewart, D. Mavre, R. Ripley and H. Woelber, and two trumpets played by A. S. Wonsen and W. Hill. The other offerings were S. Archer Gibson's "A Summer Lullaby," Edward Kremer's "Through Whispering Boughs," for double chorus, Brewer's arrangement of Sullivan's "The Lost Chord," Rudolph Wagner's "Troubadour's Song," Van der Stucken's "The Old Folks at Home," with baritone solo sung by Clarence Wilson, and Ethelbert Nevin's "The Night Has a Thousand Eyes," with violin obligato.

Miss Ormsby is no stranger to Boston audiences and she can always be sure of a cordial reception whenever she comes. This young American's voice is of singular sweetness and charm. Both in her skillful employment of it and in her grasp of the possibilities of the songs she presents she exhibits unusual intelligence and refinement of taste. The French songs constituting her first group, "Baiser" by Goring Thomas, "Si mes vers avaient des ailes" by Reynaldo Hahn and Massenet's "Si tu veux, Mignonne," and "Noël Païen," were given with piquancy and delicate beauty of tone. Later she sang Quilter's "Now Sleeps the Crimson Petal," Hammond's "Twas in the Lovely Month of May," MacDowell's "Thy Beaming Eyes" and Teresa del Riego's "Happy Song," again arousing demonstrations of sincere approbation.

Mr. Bak's numbers, Wieniawski's "Polonaise Brillante," the andante from Vieuxtemps's Second Concerto and a mazurka by Zarzicky, afforded this masterly artist ample opportunity for the display of the remarkable technical attainments and graceful, fluent style that have long since won him a wide circle of staunch admirers.

German Societies to Sing for Charity.

The United German Singing Societies of New York, thirty clubs in all, with an aggregate of 700 voices, will give a festival concert in the Manhattan Opera House on Sunday evening, April 21, for the benefit of the German hospitals located in New York. Mr. Hammerstein has generously placed the opera house at their disposal, also several soloists, including Emma Trentini and Mario Ancona. The orchestra of the Manhattan will also assist, as will Elsie Fischer, violinist, and August Fraemcke, the well-known pianist. Carl Hein will conduct.

Conried After Constantino.

The management of the Metropolitan Opera House has been negotiating for some time with Florencio Constantino, the Spanish tenor of the San Carlo Opera Company. It is understood that no definite agreement has yet been reached.

ST. LOUIS HEARS ITS MALE CHORUS

Mme. Sembrich and Elsa Ruegger Appear at Amphion Club's Last Concert of the Season.

St. Louis, Mo., April 15.—The third concert of the Amphion Club, held at the Odeon last week, was in every respect the most successful this progressive society has yet given. This was due as well to the admirable singing of the club, under the direction of Alfred G. Robyn, as to the excellence of the visiting artistes, Marcella Sembrich, the popular soprano, and Elsa Ruegger, the Belgian 'cellist.

The club sang with greater zest and vigor than ever. There was a more perfect blending of the voices, a rounder, mellower quality of tone, a better rhythmic elasticity. The audience gave the visitors a reception lacking nothing in warmth, but the real triumph of the evening was scored by the local society. Especially effective was Mr. Robyn's arrangement of the late Paul Mori's "Evening Bells" to the music of the familiar sextette from "Lucia." It had to be repeated. Another choral number that was particularly pleasing was Gelbke's "Ave Maria."

Mme. Sembrich, her voice as pure and her art as impeccable as ever, gave Verdi's "Ah, fors e lui" on her first appearance, and later an Arditi waltz song and some German *Lieder*. Miss Ruegger's playing of Schumann's "Traumerei" and Schubert's "Du Bist die Ruh" revealed attainments of an uncommon order. The young Belgian artiste produced a warm, eloquent tone and displayed a degree of musical intelligence and genuine sentiment that made her interpretations illuminative and satisfying.

MISS COTTLOW RETURNS.

Brilliant Young Pianiste Back From Her Recital Tour.

Augusta Cottlow, the eminent young pianiste, has returned to New York, having completed a tour that was artistically, financially and socially one of the most brilliant in her career; not a little of her success being due to her beautiful playing of the MacDowell "Sonata Tragica" at a time when people all over the country were ready to hear one of the greatest works of America's most gifted composer.

The music critic of one of the Western papers commented upon her performance as follows:

"As Miss Cottlow came upon the platform, she was greeted with an ovation which rang with sincere admiration. Her interpretation of Bach's D major Prelude and Fugue was given with amazing authority and positive grandeur. Then came Schumann's Papillons in which Miss Cottlow displayed the taste and insight of the true artist she is. With charming grace, tenderness and wonderful tone-coloring she presented Chopin's Grand Valse, Berceuse and Barcarolle. The lullaby was particularly sweet and tender. Before rendering the MacDowell Sonata Tragica, Miss Cottlow paid a glowing tribute to this American composer, who ranks with the greatest of any time or country. Right feelingly she touched upon the fact that this master mind which was father of such inimitable creations is now as blank as that of a child. His worth as a man, as the guide and encourager of his fellow musicians, was also pointed out. Perhaps it was having the touching fact of MacDowell's present condition so strongly in mind, that enabled Miss Cottlow to make the piano speak with the tones of soul-touching tragedy to which the person who did not respond would indeed be insensible to any message music might convey."

GABRILOWITSCH GIVES TWO RECITALS IN ONE

Mendelssohn Hall Crowded for
Pianist's Last New York
Appearance.

Ossip Gibrilowitsch's last appearance of the season in New York took the form of what was practically a double recital in Mendelssohn Hall last Saturday afternoon. The crowds that swarmed into the hall until every seat was occupied, all available standing-room taken and the doors leading into the rear room had to be thrown open, received good measure for their money, for to a set programme of liberal dimensions almost as lengthy a list of encores had to be added before the audience could be induced to desist from stamping their umbrellas on the floor, waving handkerchiefs and cheering.

Mr. Gibrilowitsch was in his best form and once more convincingly demonstrated the possession of the rare musicianly qualities that have made his playing on every appearance this Winter a source of constantly varied interest and keen enjoyment. His hearers were again impressed and delighted with his wholesome combination of essentially masculine virility and poetic imagination. Delicacy, breadth, brilliancy, impeccable taste in matters of interpretation and marvelous skill in the employment of subtly significant tone qualities, all make this young Russian one of the public's prime favorites among the great pianists known to the present generation.

Bach's Prelude and Fugue in B minor, the opening number, was followed by Schubert's seldom-heard A minor sonata, a Chopin group, four of Mendelssohn's "Lieder ohne Worte,"—played with refreshing simplicity and grace,—a caprice by Paderewski, a gavotte by Glazounoff, Arensky's "Près de la Mer" and Mr. Gibrilowitsch's own theme and variations, Opus 4. The "encore" programme was made up almost entirely of "request" numbers.

MOTTL DECLINES CONRIED'S OFFER

Munich Conductor Not Coming to Direct
Orchestra of Metropolitan
Opera House.

BERLIN, April 13.—Felix Mottl, who recently received a very tempting offer from Heinrich Conried to conduct the orchestra of the Metropolitan Opera House, in New York, has declined to go to America.

In Munich, where he lives, it is said that he was much flattered by the offer and would be glad to renew his acquaintance with the American public made three years ago did his European engagements permit.

Herr Mottl's previous all too brief engagement at the Metropolitan Opera House whetted the appetite for more of him. Mottl, Seidl and Richter are disciples of Wagner who have been recognized universally as the most worthy interpreters of the master's works.

There was a rumor at the time of his departure that Mottl had not enjoyed his sojourn here and was unlikely to visit America again.

Composers at Luncheon with Kaiser.

BERLIN, April 12.—Among Emperor William's guests at luncheon to-day were Edward Grieg, the Scandinavian composer, MM. Saint-Saëns and Massenet, the French composers, and the Prince of Monaco. The Emperor conferred the Order of the Black Eagle on the latter.

PIANO RECITAL BY IRVIN F. RANDOLPH

Newark Pianist Makes His Debut in
That City—A Musician of Sterling
Qualities.

NEWARK, N. J., April 15.—Irvin F. Randolph, a graduate of the New York College of Music, made his local debut Thursday night in a piano recital in Wallace Hall. Both in the selection of his offerings and in the manner of presenting them, he proved himself to be a musician of sterling qualities. He had the able assistance of Chester Lee Colton, baritone.

Mr. Randolph opened his programme with Liszt's transcription for piano of Bach's organ Prelude and Fugue in A minor, maintaining a beautiful clarity of the interweaving parts. This was followed by Schumann's Sonata in G minor, Op. 22. For an encore he played No. 1 of Stephen Heller's "Promenade d'un Solitaire." His second group was devoted to Chopin, and included the Prelude in D flat, Op. 28, No. 15, known as the "Raindrop" prelude; the posthumous Waltz, in E minor; the Etude in C sharp minor, Op. 25, No. 7, and the Etude in C minor, Op. 10, No. 15. Another recall followed, and Mr. Randolph played the Nocturne in F sharp major. For the final group the pianist gave a Tarantelle by Karganoff, the Pizzicato by Delibes, arranged as a brilliant piano solo by Castelanos, and Liszt's Sixth Hungarian Rhapsody. Once more he was recalled and played Max Vogrich's Staccato Caprice.

Mr. Randolph is a native and resident Newarker. He studied three years with L. Carroll Beckel, of this city, and then went to Miguel Castellanos's in New York, his present teacher.

Technically Mr. Randolph is well equipped in his art. His execution is fluent and smooth and he displays nice discretion in producing tonal contrasts. Moreover, he has musical intelligence and temperament that lend themselves gracefully to his work. The enthusiastic reception that rewarded his performance was merited.

SOPRANO SINGS AT THREE ARTS CLUB

Genevieve Clark Wilson Renders Pro-
gramme of Songs in Three
Languages.

The members and friends of the Three Arts Club, New York, had the pleasure of hearing Genevieve Clark Wilson in a programme of French, German and English songs at the club rooms Friday of last week.

Mrs. Wilson was in particularly fine voice and most happy mood. The adaptability of this excellent artiste to the spirit of the composer is one of her greatest charms and was never more clearly made manifest than on this occasion. Her programme of sixteen numbers embraced songs of the oldest and newest, merry and grave, and each one was thoroughly enjoyed and heartily applauded.

Mrs. Wilson responded to one "encore." Much of the smoothness and success of the concert was due to the admirable accompaniments of Julia R. Waixel, whose fellow-feeling with the interpreting artiste makes her work in this field of particular value.

Among the selections of the afternoon were a seventeenth century composer's, Downs's, "The Spring is Coming o'er the Mead," Schubert's "Gretchen am Spinnrade," Hildach's "Lenz," Chaminade's "Par-tout," Weckerlin's "Jeunes Fillettes," Godard's "Le Tasse," "Come unto Him," from "The Messiah," and "Hear Ye, Israel," from "Elijah."

Charles Anthony
Pianist and Teacher

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AMERICAN BOYS ARE BEST CHOIR SINGERS, SAYS LACEY BAKER

Musical Director of Calvary Church Tells How High-Spirited Lads are Trained to Sing—The Gymnasium as a Relaxation After Busy Rehearsals—Chorus Was Selected to Sing in "Parsifal."



LACEY BAKER INSTRUCTING HIS CHOIR



CHOIR OF CALVARY CHURCH, NEW YORK

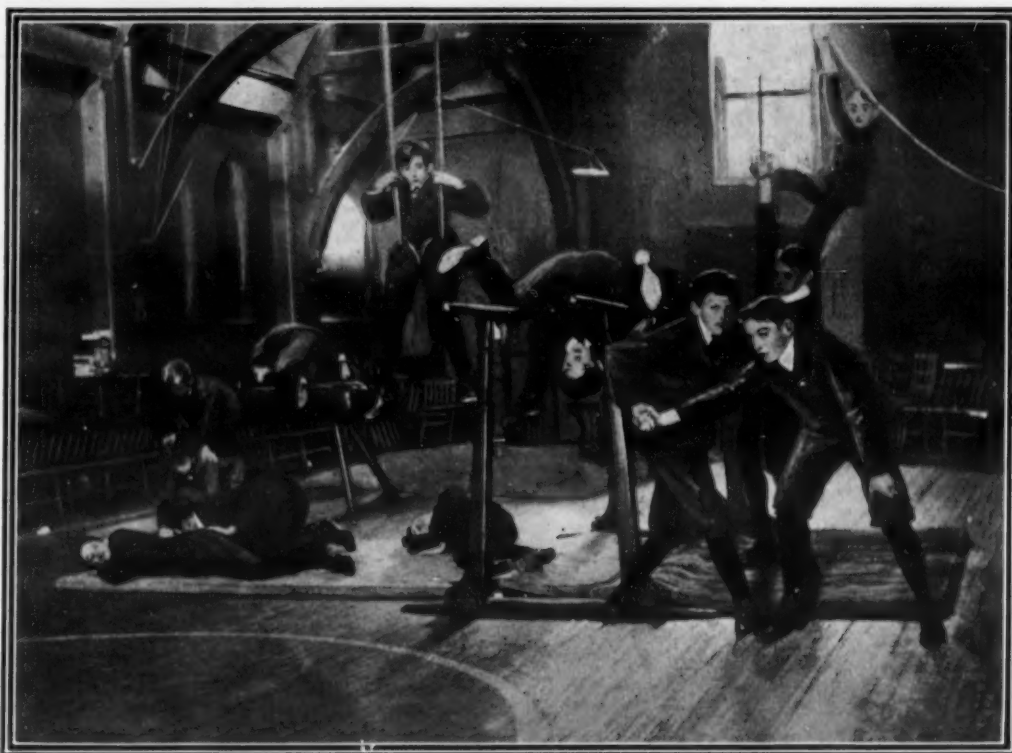
At the much-discussed first performance in America of Wagner's "Parsifal," one of the most effective parts of the work was the chorus, in which the boy choir of Calvary Church, New York, took part. This choir, chosen to sing in the sacred music-drama because it was the best boy choir in the city, has arrived at its present state of perfection through the efforts of the organist and choirmaster of the church, Lacey Baker, who formerly held a similar position in the American Church in Rome.

Besides knowing thoroughly the capabilities of choir boys in Italy and America, Mr. Baker is also familiar with the individual traits of those in England, "several thousand of the surplined boy species having passed under my direction," as he said in an interview given this week to *MUSICAL AMERICA*.

"The choir boy is neither the seraph that he is painted by the snowy tunic he wears and the mellow radiance of the chancel, nor the little imp delineated by some writers for the young. I have known choir boys that came from the slums, choir boys that came from the great middle class and choir boys that came from the luxurious homes of millionaires, and they are all just boys."

The discovery that they are "just boys" is the secret of Mr. Baker's success as a teacher of boy choristers.

"American boys make the best choir singers. Strange to say, although Italian men are natural singers, Italian boys have little adaptability or voice. English boys, while they are steeped in the traditions of church singing and have sweet voices, are dull, unresponsive and beefy. As far as possible,



RELAXATION AFTER CHOIR REHEARSAL

I select the boy as far back American as I can get him. This type is keen, shrewd, humorous and wonderfully imitative. While you can do much with an English boy by administering a flogging, this mode of procedure would only antagonize the high-spirited little American, who is much more easily and effectively reached through his keen appreciation of humor. I recall one occasion when we were preparing for Easter Sunday. I am most particular about the enunciation. Stopping the boys in their singing, I went to the blackboard and wrote,

"We will rejoice and be glad in *nit*."

"A merry burst of laughter followed. The reproof had the desired effect; nothing more was necessary. This faculty of the American boy of seeing the funny side of a situation makes an attempt to appeal to

his emotions a rather delicate operation. "Too much sentiment will immediately put the boys on their mettle to prove themselves veritable little imps. On the other hand, an appeal to their higher feelings often produces results of unexpected beauty."

Ease, happiness, relaxation, these are the notes which Mr. Baker is continually sounding. "A boy cannot sing well if he is uncomfortable or unhappy," he asserts. The large choir practice room at Calvary Church is fitted up in part as a gymnasium. If there is the slightest tendency to restiveness on the part of the youngsters, the genial director's hearty, "Now take to the woods, boys," sends the erstwhile heavenly choir to the parallel bars, the flying rings and all the other appurtenances of a well-fitted up gymnasium.

This attitude of the choirmaster is the evident source of his exceptional success. There are absolutely no rules, no laws to be broken in this choir, consequently no fines and no punishments. While there are no hard and fast rules, the most painstaking and exact work is done. When the boys are singing together, if there is a voice that is in any way not quite true, that lags, or is in any way discordant, if the boy does not at once criticize himself, Mr. Baker asks what the trouble is and is promptly informed. It is usual for a boy, when he has made an error to raise his hand and state his mistake. When he does not, he practically acknowledges a double dereliction, as he is accounted as lacking in musical judgment and attention or inclined to shirk his responsibilities. Nothing is permitted to pass unchallenged.

Mr. Baker says that he has never found a boy who was incorrigible. E. L.

NO SUCCESSOR TO MR. SCHEEL, AS YET

Manager of Philadelphia Orchestra Says Reports in Daily Papers are Without Warrant.

PHILADELPHIA, April 15.—C. A. Davis, the business manager of the Philadelphia Orchestra, in an interview with a *MUSICAL AMERICA* representative to-day stated positively that the various statements which have been appearing in several local papers during the past few days concerning Fritz Scheel's successor, are absolutely without warrant. He says that no arrangements, tentatively or otherwise, have been entered into with either Gericke or any of the other gentlemen mentioned.

A number of applications have been received from many eminent musicians here

and abroad, and in some instances intercommunication has taken place, but Mr. Davis states that at the present time the whole question remains in abeyance.

Moreover, the committee which has the matter in hand has been considerably annoyed and hampered by unauthorized announcements. Feeling that whoever is selected must be temperamentally qualified to carry on the work of the orchestra on Fritz Scheel's lines, the committee is proceeding cautiously.

An official announcement will be made the moment the committee decides.

Mme. Galski Sails for Europe.

Johanna Galski, the German soprano of the Metropolitan Opera Company, who made her last American appearance for this season in "Tristan und Isolde" in Chicago on Tuesday of last week, sailed on Friday for Germany. Her contract with Mr. Conried has four years more to run and she will return early in the Fall.

KELLEY COLE IN MONTREAL RECITAL

New York Tenor Presents Programme of Songs with Mme. Legrand-Reed, of Toronto.

MONTREAL, April 13.—Mme. Legrand-Reed, soprano of Toronto, and Kelley Cole, the New York tenor, gave a joint recital in the Karn Hall last evening. It proved one of the most pleasing vocal events heard here in a long time. Mrs. A. D. Cartwright, of Ottawa, completed the programme with some piano solos.

Mr. Cole first rendered a group of songs by Giordani, Hans Hermann, and Mendelssohn; then The Rose Song from "Carmen"; and finally, another group of old Scotch, old Irish and old English songs. Each of these was given with unusual finish, a flowing, easy style, and a warmth of expression that was refreshing.

Mrs. Legrand-Reed sang numbers from Godard, Hahn, Pierné, Arne, Van der Stucken, Guy d'Hardelot, and Landon Ronald, besides the Jewel Song from "Faust." Both she and Mr. Cole received much applause in "My Heart Greets the Morn," by Goring-Thomas.

The accompaniments were delightfully rendered by Mrs. Cave-Cole and her work was gracefully recognized by the two vocalists. C. O. L.

Professor Rubner Plays in Earl Hall.

The third and last of the series of piano recitals given at Earl Hall, Columbia University, New York, by Cornelius Rübnér, professor of music at the university, brought a large audience desirous of making the most of the opportunity to hear the noted musician. Prof. Rübnér included in his programme numbers by Chopin, Liszt and Wagner, all of them receiving a noble interpretation and enthusiastic reception.



JOSEPH L. HEVINNE

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CALVE HEARD IN "LA NAVARRAISE"

Unfamiliar Massenet Opera Revived at Season's Close.

ONE WEEK AT THE MANHATTAN

Wednesday, April 10—"I Pagliacci": Mmes. Donalda; MM. Bassi, Sammarco, Seveilhac, Venturini. "La Navarraise": Mmes. Calvé, MM. Dalmores, Arimondi, Seveilhac, Altchevsky, Gilbert.
Thursday, April 11—"Lucia di Lammermoor": Mmes. Pinkert, Severina; MM. Bonci, Seveilhac, Mugnoz, Venturini, Tecchi.
Friday, April 12—"I Pagliacci" with same cast. "Cavalleria Rusticana": Mmes. Calvé, Giacomini, Severina; MM. Dalmores, Seveilhac.
Saturday, April 13. Matinée—"Rigoletto": Mmes. Pinkert, Giacomini, Severina, Zaccaria; MM. Bonci, Sammarco, Gilbert, Mugnoz, Fossetta, Reschiglian, Venturini. Evening—"Les Huguenots": Mmes. Russ, de Cisneros, Zepplill, Arta, Severina, Zaccaria; MM. Bassi, Arimondi, Ancona, Seveilhac, Tecchi, Venturini.
Monday, April 15—"Rigoletto."
Tuesday, April 16—"Carmen": Mmes. Calvé, Lejeune, Trentini, Giacomini; MM. Dalmores, Seveilhac, Gilbert, Daddi, Mugnoz, Reschiglian.
Wednesday, April 17—"Marta": Mmes. Donalda, de Cisneros; MM. Bonci, Arimondi, Gianoli-Galletti, Mugnoz.

Massenet's one-act opera "La Navarraise" was revived by Mr. Hammerstein last week for the sake of presenting Mme. Calvé in a rôle eminently adapted to her vocal and dramatic powers. It had not been heard in America since the Winter of 1895, when two or three performances of it were given at the Metropolitan Opera House with the same star in the title part.

The story of the opera deals with the love of Anita, a girl of Navarre, for a Royalist soldier, Araquil, whose father will not permit their marrying unless she can produce a certain sum as a dowry. Overhearing the Royalist commander offer a reward for the capture of the Carlist chief, she agrees to make an attempt on condition that if she succeeds she will be paid the sum required by her lover's father. She makes her way to the enemy's camp, kills the chief and returns to claim the price promised. As she receives it Araquil returns from a battle, wounded. Having heard of her visit to the Carlist chief's camp he breaks out in bitter accusations. She tries to convince him of the unjustness of his suspicion, but he refuses to believe her and dies. She thereupon becomes mad.

Calvé's Anita was a consistently sustained dramatic impersonation. As in the case of her *Santuzza* in "Cavalleria Rusticana," she was intense and forceful, without at any time "playing to the gallery." She sang with sensuous beauty of voice and her work throughout bore the stamp of sincerity. The opera itself, with its fast and furious action, its war atmosphere and tragedy, is necessarily disconnected melodically, and the listener's impression after it is all over is that the libretto is scarcely worth the time and energy Massenet gave to it. Of Calvé's support Charles Dalmores as Araquil was especially satisfactory. On Friday Calvé's *Santuzza* once more thrilled a large audience.

Both Wednesday and Friday "I Pagliacci" formed the first part of the bill, and with Mme. Donalda as Nedda, Amadeo Bassi as Canio, Mario Sammarco as Tonio, Paolo Seveilhac as Silvio and Mr. Campanini conducting, the work was sung with a vitality and a concentrated dramatic power that have never been surpassed in the memory of New York opera-goers. Particularly spirited was Friday's performance. Donalda sang with flawless purity and beauty of voice and acted with effective freedom and authority. Bassi and Sammarco were also at their best, and the curtain calls were numerous.

FRANCIS MACMILLEN IN FAREWELL RECITAL

Rosina Van Dyk Shares Favor of Mendelssohn Hall Audience.

Francis Macmillen played for the last time this season in New York on Tuesday afternoon, when Mendelssohn Hall contained an audience that applauded his every number enthusiastically. Associated with him were Rosina Hageman-Van Dyk, the Dutch soprano, who has won many staunch admirers during this, her first season in this country, and Richard Hageman, at the piano.

In arranging his programme the young violinist had not hesitated before works of imposing difficulty, and the ease and certainty with which he vanquished all technical obstacles fully justified his choice. The many excellences of his style and equipment made an even greater impression than on his previous appearances during the Winter, enhanced as they now are by the added poise and authority he has gained since his début on his return last Fall. Beautiful qualities of tone are at his command, subtle changes of tint and many resources of expression. Of notable delicacy and charm was his playing of a novelty by Ernest Blake, "Aziola," and Schubert's "The Bee," both with muted strings. The latter had to be repeated. In the same group were A. Randegger's "Sallatello," the Brahms-Joachim Hungarian Dance in A major, and Christian Sinding's "Legende." The succeeding demands for an encore could not be refused. The audience was in fact one of the most responsive of the season. Mr. Macmillen's other offerings were Tartini's "Devil's Trill," the Allegro Maestoso from Paganini's Concerto in D major and Ernst's Concerto in F sharp minor.

Mme. Van Dyk disclosed a voice of remarkable flexibility and purity in the "Bell Song" from Delibes's "Lakmé." It was brilliantly sung and enthusiastically received. On her second appearance she displayed her gifts as a *Lieder* singer in Weingartner's "Liebesfeuer," Schumann's "Frühlingsnacht," Grieg's "Ein Traum" and Strauss's "Ständchen."

Mr. Hageman was, as always, an ideal accompanist, an important factor in the artistic success of the recital.

"FAUST" IN PHILADELPHIA.

Local Organization Gives Notable Performance of Opera.

PHILADELPHIA, April 16.—The production of Gounod's "Faust" by the newly formed Philadelphia Operatic Society—its first venture in grand opera—given at the Academy of Music this evening was an undoubted success. Managers, directors, soloists and chorus were composed of local musical enthusiasts.

The cast was made up as follows: *Faust*, William H. Pagdin; *Mephisto*, Henry Hotz; George Russell Strauss, as *Valentine*, Sara Richards as *Marguerite*, Nancis France as *Siebel*, and Vesta Williams Potts as *Marta*.

With few exceptions the performance went through with ease and finish and a display of lyric and dramatic force that would have done credit to the best equipped professional organization. Henry Hotz and George Russell Strauss each did remarkably good work, Strauss's singing and acting in the death scene being especially noteworthy. The chorus was remarkably effective, the freshness and spontaneity of voice being in striking contrast with many choruses heard at regular operatic performances.

PHILADELPHIA HEARS TWO CHORUSES SING

Orpheus and Eurydice Give Closing Concerts of the Season.

PHILADELPHIA, April 15.—The final concerts of the Orpheus and Eurydice choruses usually mark the closing of the society musical season. This year they serve to emphasize anew the loss the community has sustained in Fritz Schreel's death, for both choruses owe much of the success they have attained to his skillful training.

At the Orpheus, on Saturday evening, Hatton's beautiful composition "Absence" was given, and at the Eurydice this afternoon the Brahms setting to Shakespeare's "Come Away Death" and the song from Ossian's "Fingal." In both cases the rendering was solemnly sympathetic, a natural feeling accentuated in the case of the Eurydice Chorus by the remembrance that Schreel's last public appearance was at their last concert, on which occasion he gave Mozart's "Ave Verum" in memory of young Morton, the violinist, the mystery of whose tragic disappearance had only just been cleared up.

The programme at the Orpheus was excellent, comprising part songs for male

voices: Max Bruch's "Media Vita," Horsley's "By Celia's Arbor," Van der Stucken's "Sweet and Low," MacDowell's "Crusaders," and Schumann's stirring "Battle Song."

Francesca Kaspar of Washington, D. C., soprano, contributed several songs to which her fine voice gave good artistic expression. Among these were Delibes's "Pourquoi," Bemberg's "Nymphes et Sylvaies," Fauré's "Les Berceaux" and Haydn's "My Mother Bids Me Bind My Hair." Miss Kaspar, although a stranger to Philadelphia, was well known to and appreciated by Fritz Schreel, who was so impressed with her vocal endowments that he had contemplated her future appearance with the Philadelphia Orchestra. Baritone solos were contributed by Theodore H. Harrison acceptably. The Eurydice programme was also good, and effectively carried out. Included in it were part songs by Bargiel, Reinecke and Corder, the *pièce de résistance* being Pergolesi's "Stabat Mater."

At both concerts Dr. W. W. Gilchrist, *facile princeps* with this class of music, conducted in his quietly impressive manner.

A. H. E.

Krehbiel to Lecture in Ithaca.

ITHACA, N. Y., April 17.—Henry Krehbiel, musical editor of the New York "Tribune," has been secured by the Cornell department of music to deliver a lecture Wednesday evening, April 24, the night before the Centennial Musical Festival opens. Mr. Krehbiel's lecture last year on "How to Listen to Music" added much to the success of the festival.

Mme. Calvé, in Bed, Tells Why Her "Carmen" Is So Captivating

Discloses Some of the Inner Secrets of Her Art in an Informal Interview—"And Mr. Hammerstein! He is the Most Charming Man in the World," Says She.

Mme. Calvé had just returned from the opera. When I entered her room at the Hotel Astor, I found the buxom *Carmen* in a gorgeous yellow peignoir, leisurely reclining in bed. Before her was a large writing pad and on both sides a small stack of sealed and addressed envelopes.

Madame sighed profoundly as she greeted me with the words, "Oh, I am so tired." "Are you always so exhausted when you return from the opera?" I queried in my most sympathetic manner.

"Ho! ho! ho! What an idea!" The heavy black eyes rolled up to the ruins of a heavy black pompadour. Then with sudden suspicion, "Why do you ask that? Perhaps you think it is not proper of me to receive you in bed?" she added as an afterthought, and caught up an exquisite lace scarf to cover her hair and drape gracefully about her. She subtracted ten years from her age. It was the first intimation I had had of the charm which she holds for so large a portion of the opera-going public and which makes her more akin to the care-free Spanish girls than to the little French maidens on her own side of the Pyrenees.

The gesture prompted my next question, "So much has been written about your interpretation of the rôle of 'Carmen' that it would be interesting to know in what light you regard her."

After a few preliminary shrugs, sighs, and manipulation of eyes, brow, hands and scarf, the diva burst into a torrent of voluble French. "Carmen!" (Shrug, shrug.) "Let me tell you that the critics do not understand my *Carmen*. I am told that I overemphasize the part, that I over-act. Ab—surd! Who should know the personality of *Carmen* better than I do? I, who have studied the character for years from every phase. *Carmen* is a complex woman, a mannerized woman,

and it is her complexity and her mannerisms that I endeavor to portray by every possible means. 'Carmen' is immoral, as all must realize who have read Prosper Mérimée's novel.

"Furthermore, those who have traveled in Spain, as I have, know well that the gypsy women who go to such a place as, for instance, the inn of Lillas Pastia, behave exactly as I do, make the same gestures and assume the same poses that I do.

"There is something more that I put into my *Carmen* and that is the spirit of eternal rebellion in all women—rebellion against all tyranny, all exaction and everything that would repress and narrow them. That I feel and that I put into my rôle, thus touching it with the universal."

It was suggested that despite the critics, her "Carmen" always found an audience.

"Yes, the public knows me by it," said the diva, her ruffled plumes settling and a gratified smile playing about the corners of her mouth. "The New York public is very discerning, and very musical, in fact there is no more discerning or musical public to be found anywhere. And Mr. Hammerstein! He is the most charming man in the world."

E. L.

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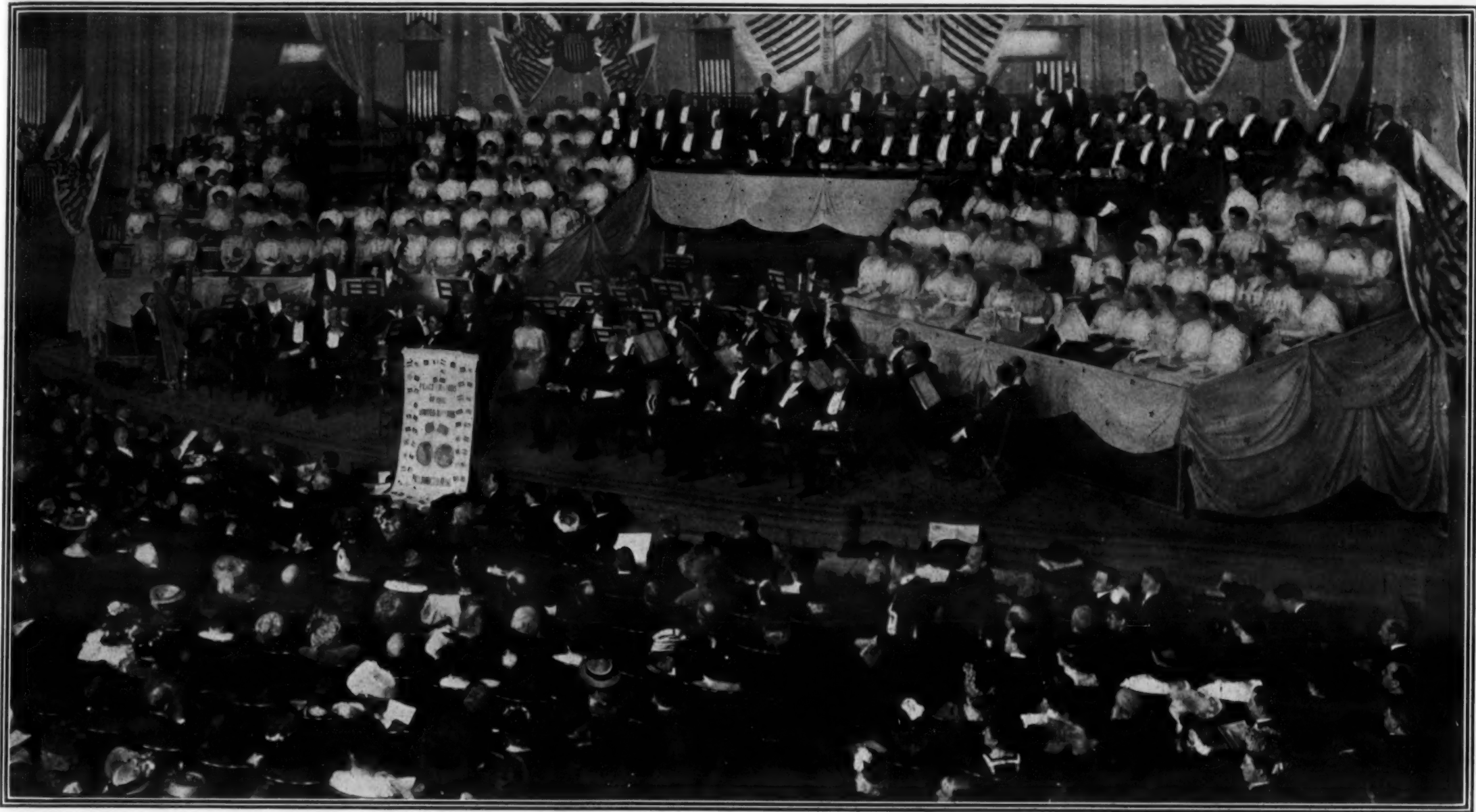
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NEW YORK ORATORIO SOCIETY AND SYMPHONY ORCHESTRA AT OPENING SESSION OF PEACE CONGRESS

Music played an important part in the opening session of the first National Arbitration and Peace Congress held in Carnegie Hall, New York, last Sunday night. The big auditorium was packed from stage to top-most gallery and the choral service, given under the direction of Dr. Frank Damrosch, proved to be a fitting prelude

to the work undertaken by the congress. Members of the New York Symphony Orchestra and the New York Oratorio Society, with Mrs. Mary Hissem de Moss, soprano, as soloist, gave the following programme: Finale from "Reformation Symphony," Mendelssohn; (a) Chorale, "Sleepless Wake," (b) "How Lovely Are the Mes-

sengers" from "St. Paul," Mendelssohn; hymn, "God of Our Fathers, Whose Almighty Hand," Roberts-Warren; (a) Pastoral symphony, (b) recitative, "There Were Shepherds," (c) chorus, "Glory to God," (d) soprano solo, "Rejoice Greatly," (e) Hallelujah Chorus from "The Messiah," Handel; (a) "How Lovely Is Thy Dwelling Place," (b) "Ye Now Are Sorrowful,"

Brahms; Largo for solo violin, harp, and string orchestra, Handel; (a) Chorus of Messengers of Peace from "Rienzi," Wagner; (b) "Hymn of Thanks," Old Netherland folk-song, arranged by Kremser. Among the speakers were Bishop Potter, the Right Rev. John Murphy Barley, Rabbi Emil G. Hirsch, and the Rev. Charles E. Jefferson.

ST. PAUL TESTS ITS NEW AUDITORIUM

Three Concerts Given Before Tremendous Audiences Last Week.

ST. PAUL, MINN., April 11.—A series of three popular concerts at popular prices has been given during the past week at the new St. Paul Auditorium designed to give people of all classes an opportunity to see and test the beautiful building. The first of these was given by the United German Singers of St. Paul and an orchestra under the direction of Frank Danz. The different vocal numbers were given under the direction of four men, L. G. Brenner, Paul Zambach, Claude Madden and L. W. Harmsen. Both orchestra and singers were received with enthusiasm.

The second programme, on Saturday evening, was furnished by the St. Paul Symphony Orchestra, N. B. Emanuel conducting, with Harry E. Phillips, the St. Paul baritone, the assisting soloist. Immediately preceding the concert, in the presence of thousands of people assembled, the vast interior was transformed from a

convention hall into a beautiful and still spacious theatre with a stage which is said to be the largest in America. At 8.15 the dull murmur of running machinery was heard, and almost imperceptibly the swinging boxes and overhanging balconies began to move. At the same time a score or more stage hands appeared in white array, saluted the audience, and put into place the stage setting for a beautiful balcony and garden scene. In twenty minutes or less, the transformation was complete. The boxes were in place and the curtain raised displaying the seated orchestra, which, in turn, faced an audience of between three and four thousand people.

The orchestra played a varied programme designed to test the acoustics of the building. The sustained piano passages from Gounod's "Hymn to St. Cecilia," the varying dynamic requirements of Grieg's "Peer Gynt Suite" and Wagner's "Ride of the Walküre" were met with evident satisfaction in all parts of the house. Mr. Phillips sang the "Wotan's Abschied" from "Die Walküre" with marked effect. Fifteen hundred people were turned away from this concert.

Sunday afternoon the third concert of the series was given by the St. Paul Symphony Orchestra under Mr. Emanuel, with Claude Madden, solo violinist, assisting. Another large audience assembled and it is safe to presume that there is scarcely a family in St. Paul but has had its representative at some one or more of the entertainments provided.

MANY CHANGES IN THE CHURCH CHOIRS

Some of the Soloists Who Will Occupy New Positions After May.

This is the season of greatest activity of the music committees of churches. The following changes in New York City church choirs will take place May 1:

Mrs. Grace C. Kahler of Tacoma will be soprano soloist of the West Presbyterian Church, on Forty-second street. This is the church where Clementine de Vere once received the largest salary ever paid a choir singer in this city.

Grace W. Sims, soprano, goes from the First Presbyterian Church, on lower Fifth avenue, to Janes Methodist Church, Brooklyn.

Florence La Salle Fiske, contralto, goes from St. Andrew's Methodist Church to Holy Trinity Church.

William Philip, tenor, goes from St. Matthew's Church to the Madison Square Presbyterian Church.

E. J. Beach, tenor, goes from the Madison Avenue Presbyterian Church to the position of precentor in the First Presbyterian Church, Jersey City.

J. S. MacDonald, for eight years tenor

soloist at St. James's Methodist Church, One Hundred and Twenty-sixth street and Madison avenue, goes to the West End Presbyterian Church, One Hundred and Fifth street and Amsterdam avenue.

George S. Madden, baritone, comes from the Baptist Church, Montclair, N. J., to Holy Trinity Church, Lenox avenue and One Hundred and Twenty-second street.

Tom Daniel, basso, goes from Trinity Chapel, West Twenty-ninth street, to St. Bartholomew's Church.

Mrs. Lorene Rogers, soprano, of Kansas City, goes to the Fourth Presbyterian Church, Ninety-first street and West End avenue.

Emma Brett, contralto, goes from Calvary Methodist Church, Harlem, to St. Paul's Methodist Church, Eighty-sixth street and West End avenue.

Franklin Riker, tenor, goes from St. John's Chapel, Varick street, to St. Paul's Methodist Church.

A. S. Ely, baritone, goes from the Washington Square Methodist Church to St. Paul's Methodist Church.

G. A. Hubbard, tenor, comes from the Second Presbyterian Church, New Rochelle, to the Washington Square Methodist Church.

Edward Bromberg has been engaged to sing solo bass at Old Trinity Church until May 1.

Sally Frothingham Akens, soprano of the Fourth Avenue Presbyterian Church, will spend two months in Paris this Summer studying with Frank King Clark.

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Although Mr. Duffey is still in his twenties, he has attained a position of unusual prominence among American singers. The beautiful quality of his tones, his virile temperament and sterling musicianship have commended him alike to musical directors and the music-loving public.

His engagements for this week and the following include five performances of "Samson and Delilah," two of "Faust," and one of "Elijah," in addition to an appear-

ance at the Spring concert of the Arion Society in Jersey City, where he will sing the aria for baritone from Massenet's "Roi de Lahore." He will sing with the Boston Festival Orchestra in Newburyport, Salem, Taunton, Brockton, Lynn and Chelsea, Mass., and Rochester and Ithaca, N. Y. On May 8 and 9 he will sing the title rôles in "Lazarus" and "Elijah" at the Morgantown, W. Va., Spring Festival.

This is Mr. Duffey's second season with the Boston Festival Orchestra and his re-engagement is ample tribute to his versatility and reliability. The demands upon the artists with this organization, singing different rôles on successive nights with the briefest possible rehearsals, are such as can be met only by seasoned veterans.

Whitney Tew at Exposition.

The inaugural performance of the Jamestown Exposition will occur on Friday, April 26. Among the eminent soloists already engaged for this great event is Whitney Tew, the celebrated basso.

STOLEN KISS STIRS MUSICAL CIRCLES

Violinist Confused His Muses During Instruction Hour in a Washington Conservatory.

WASHINGTON, D. C., April 15.—A kiss, stolen during a violin lesson, the summary dismissal of the ardent kleptomaniac from the conservatory that employed him, and the general indignation prevailing on all sides—these are the topics that are causing considerable comment in local musical circles this week.

While details are somewhat lacking in the story, as it passes from mouth to mouth, the facts of the case seem to be that one of the best known violinists of the city, a member of the faculty of a local conservatory, confused the goddesses of Music and Love as he was engaged with the instruction of one of Washington's fairest damsels.

Pleas of "brainstorm" or temporary insanity are set aside in view of the fact that the perpetrator of the breach of conservatory etiquette calmly admits his guilt and asserts that he was fully aware of the nature of his act at the time of commission.

Furthermore, he gave considerable publicity to the incident, while the director of the conservatory in which the kiss was stolen refuses to discuss it, contending that the instant dismissal of the culprit sufficiently expresses his feeling in the matter.

W. H.

MAERZ AND HAPPICH PLAY IN BALTIMORE

New York Pianist and Philadelphia Violinist Appear Before the Arundell Club.

BALTIMORE, April 15.—Joseph Maerz, the eminent New York pianist, and William Happich, a Philadelphia violinist, appeared in a joint recital before the Arundell Club here on Saturday afternoon. The hall was packed with an enthusiastic audience of the élite of Baltimore's musical and social circles.

Mr. Maerz began the programme with the seldom given D'Albert Suite, Op. 1, and followed it with works of Wagner-Brassin, Mendelssohn and Chopin. The Chopin group, consisting of the F sharp Impromptu, F sharp Nocturne, Waltz, Op. 64, No. 1, and the A flat Ballade were read with a sympathetic understanding and effectiveness that won the pianist a merited demonstration.

Mr. Happich, in the Wieniawski Concerto in D minor and pieces by Gounod and Sarasate, was an able second to his associate. The concerto especially was given with remarkably clear technical precision in the double-stopping and a beauty of tone seldom heard from younger violinists.

Mr. Maerz's handling of the twelfth Liszt Rhapsodie lifted the audience to rare heights of enthusiasm and finished the programme in a manner that brought the people crowding around the stage demanding encores.

LAST CONCERT OF VOLPE ORCHESTRA

Beethoven's Second Symphony the Principal Offering of Young Musicians.

The Volpe Symphony Orchestra, conducted by Arnold Volpe, gave the third and final concert of their season Sunday afternoon at Carnegie Hall. A large audience greeted the orchestra of young and earnest musicians, who played a varied and representative programme with that distinctive earnestness and unusual enthusiasm which was noticeable in their work at their two former concerts.

Beethoven's second symphony was the principal offering of the afternoon, and the performance of it disclosed a thorough understanding between conductor and musicians. The work was given with delicacy and considerable poetic expression.

Arnold Volpe does not neglect the American composer, and it was pleasing to note among the selections for his last concert the name of Edward MacDowell.

Vera Michelson, the pianiste, played the Beethoven G Major concerto.

These concerts have afforded numerous young instrumentalists an opportunity to play under the competent and stimulative direction of an earnest student of orchestral music and have enabled a public which as a rule does not occupy itself too largely with symphonic music, a chance to hear it under sensible conditions. They will be given again next year.

THE MANNHEIM FESTIVAL.

Programmes For Jubilee Concerts Arranged and Soloists Selected.

MANNHEIM, April 14.—The programme for the Jubilee Music Festival in the Rosengarten has been definitely arranged.

The first concert, to be given May 31, will be devoted to symphonic works of the XVIII. century; the second, June 2, symphonic works of the XIX. century; the third, June 2, modern choral works; the fourth, June 4, German songs of two centuries.

The conductors will be Hermann Kutzschbach of this city, Ferdinand Löwe of Vienna, and Peter Raabe of Munich; the orchestras will be that of the Royal Opera of this city and the Kaim Orchestra of Munich. There will be a mixed chorus of 800 besides the following soloists: Aaltje Noordlevier-Reddingius, Mientje Lammen, sopranos; Julia Culp, Helene Wehrenpfening, contraltos; Felix Senius, tenor; Alexander Heinemann, basso-baritone; Henri Marteau, violinist; Hugo Becker, cellist; Henri Casadesus, violist; Albrecht Hähnle, organist.

Mrs. Meeker (at the play)—"I do wish you'd pay more attention to this play. George; it's as good as a sermon."

Mr. Meeker (dozing)—"It certainly is, my dear, but the darn orchestra wakes me up between acts."—Puck.

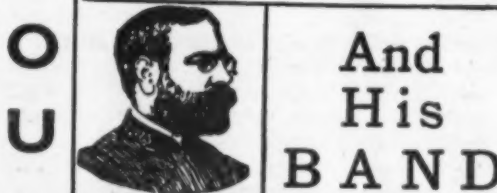
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5 SOLOISTS

LOUISE ARNOLD KENYON, Soprano

THOMAS ORCHESTRA IN BRAHMS PROGRAMME

Messrs. Becker and Steindel the Soloists at Chicago Concerts.

CHICAGO, April 15.—A spirited and brilliant performance of a Brahms programme was presented by the Chicago Orchestra at its two concerts last week. The orchestra and its conductor, Frederick A. Stock, enjoyed the liveliest possible appreciation of the audience throughout the concert.

The first number was the Overture, Op. 80, "Academic Festival," a work developed principally from the German students' songs. The second number was variations on a theme by Haydn, "Divertissements" for two clarinets, two horns, three bassoons and serpent—the fore-runner of the contrabassoon—composed presumably for the military band of his patron, the Prince Nicolaus Esterhazy. Brahms has followed closely Haydn's scoring of the theme, which is started by the wood-winds and horns. Three variations follow along in 2-4 time, while the fourth presents a new rhythm, changing to 3-8 time. The sixth variation is a return to the original tempo, likewise the seventh. The eighth is of an elaborate, developed character, leading into the Finale, which reaches a climax after repeating the preceding forms of the variations of the theme, when the entire theme is given out fortissimo.

The Concerto for violin and cello was the one in A minor, Op. 102. The soloists were Ludwig Becker and Bruno Steindel. Mr. Becker is well known for his magnificent technique and his broad conception of any work at hand. The artists were enjoyed alike for the fine reading of the Concerto. The Symphony No. 2, Op. 73 comprised the second part of the programme, a work massive in ideas and in its harmonic development.

With next week's concert the orchestra season will be brought to a close. The soloist will be Hugo Herrmann, the violinist.

CARRIE WOODS-BUSH.

Mr. Flechter on Music in Washington.

Victor Flechter, the violin expert, sends to MUSICAL AMERICA the programme of a concert given by the Rakemann Concert Orchestra in the Belasco Theatre, Washington, D. C. Numbers of Suppe, Mozart, Bizet, Gounod and Wagner were presented on this occasion. The orchestra was composed of forty men and gave three concerts, losing \$370 in the venture. Popular prices—25, 50 and 75 cents—prevailed. Mr. Flechter observes that the incident does not speak well for music and its future in Washington.

Chorus of Blind Singers Gives Notable Performances of the Great Oratorios

How Students in Pennsylvania Institution Study Music by the Braille System—David D. Wood the Veteran Director of Choir—Entertain Visitors With Their Work.



CHORUS OF THE PENNSYLVANIA INSTITUTION FOR THE BLIND

PHILADELPHIA, April 15.—One of the most important studies in the curriculum of the Pennsylvania Institution for the Blind, at Overbrook, near this city, is music and it is fortunate that its direction is in the hands of so capable an instructor as David D. Wood, whose connection with the institution has covered the long period of sixty-three years. For many years visitors have been delighted with the results of the work done in this department, but it has been only recently that it has reached a wider scope.

About five years ago Mr. Wood conceived the idea of forming a picked chorus for the study of oratorio and the more ambitious classical compositions. By a careful process of elimination he gathered a chorus of about sixty and started on the preparation of Mendelssohn's "Hymn of Praise." This meant many months of hard laborious work, as may be well understood by a brief description of the method.

Paradoxical as it sounds, the teaching in the school is conducted upon the Galin-Chevé method of sight singing, the Zbaniaky text book printed in the Braille notation being used. In teaching the chorus the music of the different parts is dictated by the music reader from the or-



DAVID D. WOOD

Director of the Chorus in the Pennsylvania Institution For the Blind and a Musician of Versatile Gifts

dinary score to the sopranos, altos, tenors, and basses, and written down by them in the Braille music code. This is composed of various combinations of six dots indented upon paper with a blunt awl-shaped instrument, so that the raised dot can be felt by the fingers. For this purpose an ingenious apparatus called the "Braille" slate is used. When a piece of music is to be translated into Braille the name of the selection is given, the name of the composer, the movement, key, time, and any expression marks necessary. Then a "paragraph" eight or sixteen measures of the right hand is dictated, followed

by the corresponding measures of the left hand. In this way the student commences upon the vital part of memorizing the music.

At rehearsal the members assemble with their parts in their hands to be drilled by Mr. Wood.

He reads a line, also from embossed print, and the pupils following the music with their fingers are drilled like an ordinary chorus. So retentive are their memories that after a very few rehearsals the embossed parts are dispensed with.

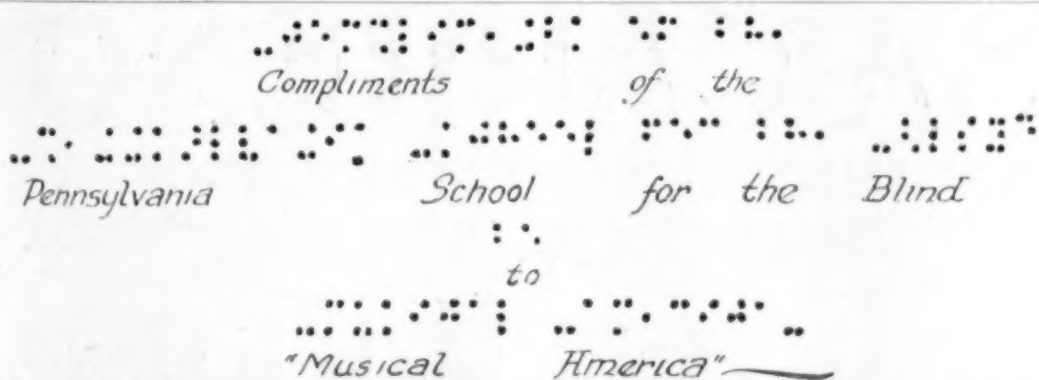
The result of the study of the "Hymn of Praise" was such as to surprise and delight the authorities and a public concert was given which evoked unstinted praise from press and people alike. The next work produced was Haydn's "Seasons," a work of considerable intricacies, involving the memorizing of very many cues.

During the past Winter "Judas Macabeus" was given, when, as noted at the time in MUSICAL AMERICA, the chorus added to its previous reputation. The choruses are rehearsed in the large auditorium of the institution which possesses almost perfect acoustic properties.

David D. Wood was born in 1838 in the outskirts of the then pioneer district of Pittsburg. When three years of age he became totally blind and at the age of six was placed in the School for the Blind at Philadelphia. At eight years of age he had, without any instruction at all, mastered the flute, and soon became the flute player in the school orchestra. Acquiring a smattering of theoretic knowledge, he soon added the violin and piano to his other musical studies, becoming at the age of ten fairly proficient in three instruments without having received a single special lesson.

In 1864 he became organist at St. Stephen's Protestant Episcopal Church in Philadelphia, and in 1870 added the duties of choirmaster. This position he still holds to-day.

A. H. E.



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"MME. BUTTERFLY" GIVEN IN BUFFALO

Savage Forces There Three
Days—Other News of
Music.

BUFFALO, April 16.—The Buffalo musical season, which has been one of the most eventful in the city's history, is near its close. This week sees a three-night engagement of "Madam Butterfly," with the Henry W. Savage forces, the third Orpheus concert under Victor W. Schwarz, with Isabelle Bouton and Claude Cunningham as soloists, and the début of a new organization for mixed voices. This last is to be known as the "Clef Club of Buffalo," and the organizer and conductor is Alfred Jury, a former resident of Toronto. Mr. Jury comes to Buffalo recommended by A. S. Vogt, conductor of the Mendelssohn Choir. He holds the position of organist and director in the Richmond Avenue M. E. Church, and Mrs. Jury is the solo soprano of the same choir.

The Buffalo Philharmonic Chorus, under Andrew T. Webster, gave this month its second concert with fine success. An interested auditor was Mr. Vogt, who warmly praised the work that has been accomplished by this society during its existence of one season. The third concert had been scheduled for May 22, but owing to the difficulty of securing, so late in the season, a suitable orchestral attraction, the directors voted last Saturday to disband the chorus this week and postpone the next concert till October, 1907. On this occasion it is planned to have a large orchestra under Victor Herbert, and a fine soloist to assist the chorus.

New officers were elected last week, as follows: Dr. Roswell Park, president; Dr. F. Park Lewis, vice-president; H. Tracy Balcom, secretary; S. M. Clement, treasurer. The directors are Messrs. Truman G. Avery, Louis L. Babcock, H. T. Balcom, S. M. Clement, J. G. Dudley, W. H. Gratwick, Frank Hamlin, Gen. Edmund Hayes, Dudley M. Irwin, Dr. F. Park Lewis, George B. Mathews, Edward Michael, Dr. J. J. Mooney, Dr. Park, John R. H. Richmond, Robert K. Root, Hans Schmidt, Carlton M. Smith, Hobert Weed and Gibson T. Williams.

The few remaining concerts include one by Westminster Choral Society, Angelo M. Read, director, on April 30; the last Guido Chorus concert under Seth Clark with George Hamlin as soloist, on May 16, and the concert to be given on May 13 by the famous Wiener Männergesangsverein, which will be the guest of the Buffalo Orpheus. M. M. H.

Emil and Elizabeth Hoffmann in Recital.

NEWARK, N. J., April 15.—Emil Hoffmann and Elizabeth Holmes-Hoffmann gave a joint recital Friday of last week at

which a programme was presented which contained two groups of songs by Hugo Wolf and a new cycle by Phillip zu Eulenburg, "Rosenlieder." The composer of the "Rosenlieder" is a resident of Vienna, representing Germany at the Austrian Court. The five songs in the folk song style, which make up the cycle, are settings of graceful poems each of which names some variety of rose and tells of the place it occupies in the life of man. Alexander Berne played the accompaniments gracefully.

MISS CHITTENDEN'S MUSICALE

Accomplished Pupils Heard at American Institute of Applied Music.

One of the most important features of the season's programme of the American Institute of Applied Music, 212 West 59th street, New York City, is the series of "At Homes" arranged from time to time by Kate S. Chittenden, the dean, and her associates on the staff, and the one given last Saturday afternoon proved to be one of the most enjoyable yet held.

The programme brought forward a number of Miss Chittenden's most talented piano pupils in whose playing was reflected the eminent musicianship of this popular teacher. Eleanor Lindley, Lydia Wise, Marjorie Kilpatrick, Sarah Barr Perry, Florence Preston Houghton, Ethel Peckham, Mrs. Robert George Boville and Marjory Morrison presented a list of compositions embracing a wide range of style, from Bach to MacDowell. Mabel C. Rogers, contralto, a pupil of McCall Latham, and Margaret Boyd, soprano, one of Paul Savage's pupils, enhanced the pleasure of the afternoon by contributing songs by Dubois, Bemberg, Johns, Thomé and Arditi.

SINGS FOR ITALIAN COURT.

Boston Society Woman Wins Favor of King and Queen by Lovely Voice.

ROME, April 14.—Mrs. Bates-Batcheller, a Bostonian who has made Italy her home, gave a song recital this week at the Quirinal Palace in the presence and at the express command of the King and Queen of Italy.

The charming singer, who had a comfortable fortune of her own when she married Francis Bates, a wealthy Massachusetts manufacturer, has devoted herself to music, giving up her American associations and becoming so good an Italian that the Pope asked her advice on the condition of Italians in Boston, not long ago.

University Honors Elgar.

PITTSBURG, PA., April 16.—Degrees were conferred to-day by the Western University of Pennsylvania upon the foreign guests at the re-dedication of the Carnegie Institute. Sir Edward Elgar, British composer, received the degree of doctor of music.

CHICAGO'S "SEASON" OF CONRIED OPERA

Geraldine Farrar Proved to Be
the Sensation of the
Week.

CHICAGO, April 16.—The week that Herr Direktor Conried, out of the gratitude of his generous nature, nominated as "Chicago's grand opera season" has come and passed uneventfully. The nine operas that were jammed in the eight performances led the way up through the operatic kingdom from the domain of Meyerbeer to the melodious and spontaneous Puccini and the happy and innocuous Humperdinck.



Alfred Hertz, the Conductor, as He Impressed a Cartoonist During the Conried Opera Season in Chicago

Two Wagnerian operas, "Tristan and Isolde" and "Tannhäuser," in both cases glorified by American singers, drew crowded houses. The only novelty of the season, indifferently done as compared with the Savage production in English, was Puccini's "Madama Butterfly"; except as it pertained to the powerful impression created by Geraldine Farrar in the title rôle.

Enrico Caruso's appearance in "La Bohème" accounted for the crowded house it attracted, as nobody else in the cast was known. Mme. Caparelli, the wife of the great tenor's private secretary, appeared in the rôle ordinarily assigned to Marcella Sembrich. The useful and versatile Mlle. Alten essayed the rôle of Musette in spontaneous fashion, but the burden of the performance fell to Caruso, Scotti and Journet.

The rôles announced for the sparkling young singer, Bessie Abott, at the last

moment were filled by understudies, while Mme. Jacoby was advanced to the stage centre to fill the rôles advertised for Louise Homer. Pol Plançon as usual demonstrated his splendid artistry, and Olive Fremstad was engaging in the several rôles that fell to her care. The new baritone, Stracciari, had several large opportunities, but neither his voice nor vocal method pleased, and the large but loose-jointed Burgstaller furnished several curious contradictions of good and mediocre work in his attempts to vitalize the Bayreuth methods.

Emma Eames gave a superb embodiment of *Aida*. Geraldine Farrar furnished evidences of her sterling worth histrionically and in song, and made the sensation of the season. Mme. Johanna Gadske is to be accorded the highest praise for her *Isolde* as the greatest artistic rôle of her career; after two years of banishment by Herr Conried, Mme. Schumann-Heink pleased by her re-entry in the operatic field, although she appeared but once.

The San Francisco fire did some service in destroying the wardrobe that has seen service so long, and the costuming on this occasion was very creditable. The ensemble throughout the week was excellent. The receipts were between \$75,000 and \$80,000; slightly less than that of the season two years ago when seats were sold for \$7 instead of the current \$5 tariff. C. E. N.

BROOKLYN CLUB IN CONCERT

Marie Stoddart and Hans Kronold Add to Artistic Success of Evening.

Marie Stoddart, soprano, Hans Kronold, cello, and the Richard Arnold Sextette assisted the Apollo Club of Brooklyn in the third private concert of its twenty-ninth season, and the result was a musical evening eminently satisfactory to the most keenly critical among the audience.

Miss Stoddart's interpretation of Leo Stern's "Spring," Goring Thomas's "The Willow" and Chaminade's "Summer" proved her to be an artiste of fine natural equipment and excellent schooling. She sang her solos with rare judgment and taste, and also supplied the soprano obbligato to Bartlett's arrangement for chorus of "Within a Mile of Edinboro' Town" in an effective manner. Mr. Kronold's solo was Paque's "Romanza and Tarantelle," which the popular cellist played with all the beauty and variety of tone, technical fluency and suavity of style for which he is noted. The sextette gave the prelude and "Träumerei" from Wuerst's Russian Suite with characteristic finesse.

Under John Hyatt Brewer's bâton the club acquitted itself with distinction in Max von Weinzierl's "The Spring Breeze," Hegar's "The Army in the Desert," Engelsberg's "On Upper Langbathsea," Abt's "Moonlit Night," "Within a Mile of Edinboro' Town," Dudley Buck's "Chorus of Spirits and Hours," Julius Otto's "A Summer Landscape" and the "Pilgrim's Chorus" from "Tannhäuser."



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BOY OF FOURTEEN WINS SCHOLARSHIP

Jules Lamontagne of Montreal Successful in Competition for Tuition in Royal College of Music.

MONTREAL, April 15.—The competition for the Royal College of Music, London, Scholarship was held in the Royal Victoria College here last Thursday. The Governor-General notified Jules Lamontagne, a lad of fourteen, who competed for the organ, that he had won the scholarship of 1907.



JULES LAMONTAGNE
This Fourteen-Year-Old Montreal Boy Won the Scholarship Awarded in Lord Strathcona's Competition

This scholarship was founded twenty years ago by Lord Strathcona for musicians residing in Montreal and vicinity. The winner is entitled to three years' free tuition in the Royal College of Music, London, and board during the same period.

Jules Lamontagne, when only five years old, developed a wonderful faculty for pitch, naming notes that were played on the piano or any other instrument in a manner that astonished all those that heard him. He is a pupil of Arthur Letondal and plays both the piano and organ with equal ease. He will proceed to London in a few days.

MACDOWELL BENEFIT.

Only Public Concert of Mendelssohn Club Nets \$5,000 for Fund.

The Mendelssohn Glee Club of New York, which for forty years has given concert for members and invited guests only made an exception to the rule obtaining for so long, and admitted the general public—at \$5 a person—to the concert given Tuesday evening of last week in Mendelssohn Hall under the direction of Frank Damrosch. The reason for the departure from the course pursued in other years was the fact that the concert was given for the benefit of Edward MacDowell, several of whose compositions were given. The Mendelssohn Club was assisted in

rendering the numbers by the Symphony Club under David Mannes, and Florence Stevens Low, who sang three German and three French songs.

The most impressive number on the programme was a setting of Bryant's "Thanatopsis" by Mosenthal, who was at one time conductor of the club. The patrons of the concert were one hundred and fifty of the men and women prominent in the social life of the city, among them Mrs. George Gould, Mrs. J. Pierpont Morgan, Mrs. E. C. Benedict, Mrs. E. D. Converse, Mrs. Joseph H. Choate, Mrs. Henry M. Flagler, Mrs. Isaac N. Seligman and Mrs. Anson Phelps Stokes.

HENRY J. LAUTZ IN SONG RECITAL

Toronto Audience Hears Tenor in Excellent Presentation of German Compositions.

TORONTO, April 15.—Henry J. Lautz, the gifted tenor, gave his second recital of German compositions in the Conservatory Music Hall Monday evening, when a large and attentive audience enjoyed the interesting programme offered. The opening number, Schubert's "Erlkönig," displayed Mr. Lautz's command of the various registers of the tenor voice as well as affording him opportunity for declamatory fire and passion.

However, still more enjoyable were the eight remaining songs by Schubert, in which light and shade and caprices of tempo were observed with scrupulous fidelity and with fascinating results. Schumann and Franz were each represented by half a dozen songs, bringing the scheme of compositions performed down to 1892, in which year Robert Franz died.

Assisting artists were Lena Hayes, who contributed Schubert's Theme and Variations, Op. 160, with much sweetness and good singing touch, and Helen Strong, pupil of J. D. K. Tripp, who was heard to much advantage in Schumann's "Papillons." The accompaniments, so varied and descriptive, were beautifully played by Mrs. Gerald Barton.

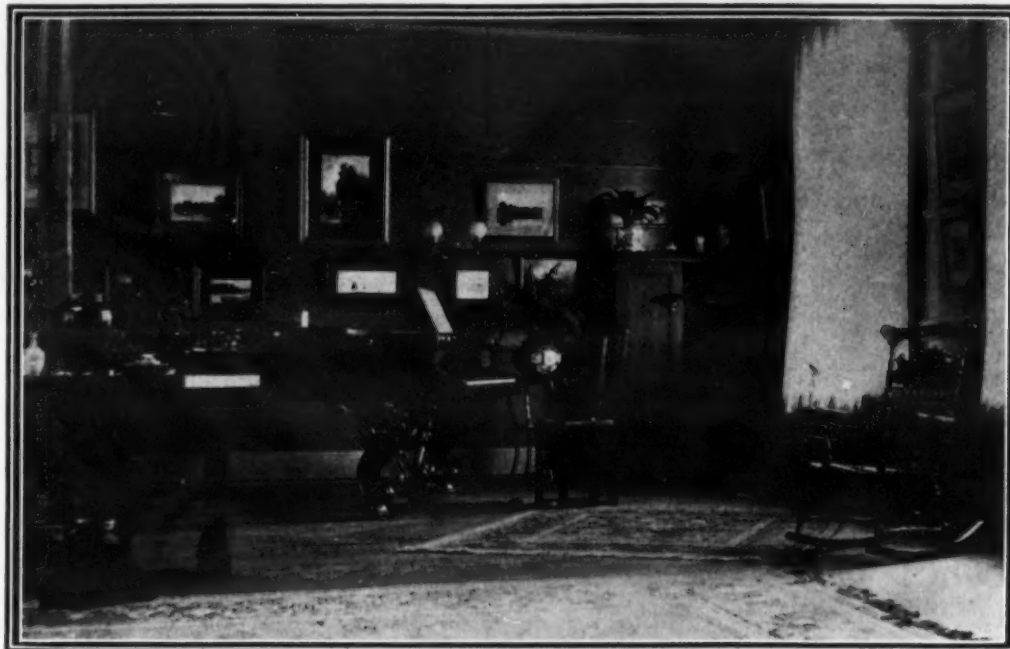
EDWARDS'S "MERMAID."

New Cantata by Well-Known Composer to be Produced Shortly.

Julian Edwards, who, as was recently announced in MUSICAL AMERICA, has just completed a cantata, "The Mermaid," will have it produced for the first time April 23. It will be given by the Musurgia Society, under the direction of Walter Henry Hall, at Carnegie Hall, New York, with the assistance of the Brooklyn Oratorio Society of 250 trained voices and a special orchestra of seventy-five musicians.

The soloists will be Viola Waterhouse, soprano, to whom will be entrusted the part of the Mermaid, and George Hamlin, tenor, who will sing the part of the Youth.

AN ATTRACTIVE BUFFALO STUDIO



STUDIO OF MR. AND MRS. HENRY DUNMAN, IN BUFFALO

BUFFALO, N. Y., April 15.—One of the most attractive music studios in Buffalo is that of Mr. and Mrs. Henry Dunman. Filled with good pictures, handsome rugs, furniture of the arts and crafts order, and decorations which are really artistic, it is an environment well fitted to develop the aesthetic side of those who go there for instruction.

During his twenty years or so in Buffalo, Mr. Dunman has numbered among his pupils a large number of the professional choir singers, as well as hosts of other vocal students. Prominent among those

now studying with him are Miss Gertrude Lamb, soprano of Lafayette Avenue Presbyterian Church, and Charles McCreary, solo bass of Trinity Church, and a successful concert singer.

Mrs. Dunman is a valuable assistant to her husband, being herself a vocalist, and playing all the accompaniments with fine musical taste and sympathy which is in-born, not acquired. The Dunmans are giving this season a series of musicales to invited guests, at which a programme of songs by their pupils is followed by a chat over the tea-cups in their attractive rooms.

M. H.

LHEVINNE!

Interpretation of Chopin's F minor Nocturne, Op. 55 No. 1.

Andante.
From out the shadow'd silence gleams a sunset; and we hear
The plucked string of round toned 'cello, and a flute
Song pleading, dear
As youthful days forgotten; and we view with quick-
ning passion
Two young lovers gently wooing, tender toned,
devout, enthralled.

Piu Mosso.
Ah! What burst of mighty clamour thunders thro' the misty air?
Will it touch the heaving bosoms of the couple hidden there?
Will it mar their blest enjoyment, kill the glow of hope's fulfillment,
Wreck the dream of love's endearment, lead them to despair?

Tempo Primo.
No! Echoing upon the silence rising, falling, still
Lilts the love song soft and tender of the lovers' whispering.

Molto legato e stretto.
But again a wave of passion rushes out into the night.
Is it battle, storm of ocean, or emotion's tractless strife?

Dim ed acc.
Nay, be calm! we need not fear: these lovers bring the gift of peace.

Al tempo.
And as we learn emotion's lesson, lo! we bid emotion cease.
M. S.

"ELIJAH" IN PASSAIC.

Jersey Town Hears Notable Performance of Oratorio.

PASSAIC, N. J., April 13.—"Elijah" was admirably given Wednesday evening of last week by the Passaic Choral Society, assisted by Fanny Belle Rice, soprano; Margaret Keyes, contralto; Albert Quesnel, tenor, and Grant Odell, basso.

Of a noteworthy and highly artistic character was the work of the soloists, especially enjoyable being the portrayal of Elijah by Mr. Odell, who received marked appreciation for his superb singing. In the double quartette, the artists were assisted by Emma Gifford, soprano; Emma Hayward, contralto; Joseph Adams, tenor, and C. F. McCord, basso. The work of the chorus elicited favorable comment, and reflected much credit upon the able director, Benjamin Monteith.

"What are the requisites of a musical comedy?"

"O, about a dozen song hits."

"Yes?"

"And twice that many attractive misses."

—Washington "Herald."

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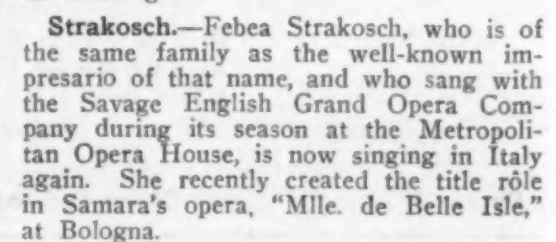
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ELLIS C. HAMMANN A BUSY MUSICIAN

**Philadelphia Conductor and Teacher
Is Identified with Many of City's
Musical Societies.**

PHILADELPHIA, April 15.—Ellis Clark Hammann, conductor of three Philadelphia choruses, has won his way into the front rank of local musicians. A native of Bethlehem, Pa., where he received his earlier musical education, he went abroad and studied for several years in Berlin with Moritz Moszkowski, piano, Dr. Heinrich Reimann, organ, and Otis B. Boise, theory and composition.

During his stay in Berlin Mr. Hammann occupied the position of assistant organist at Emperor William Memorial Church.

He came to Philadelphia in 1897, where his great natural talents, aided by the technique acquired during his foreign studies, speedily placed him in the front rank of his profession. He has appeared as soloist here at the Mendelssohn, Eurydice and Treble Clef concerts in addition to many minor recitals.



ELLIS C. HAMMANN

**An Accomplished Pianist and Teacher of
Philadelphia, He is the Director of
Three Choruses in that City**

As an accompanist his services have been in great demand, and he has appeared with all the leading artists, among them Mme. Schumann-Heink and Melba. He is also well known in New York, Boston, Baltimore and Washington as well as in many smaller cities like Wilmington, Reading, Allentown and Bethlehem.

He is conductor of the chorus at the Training School for Kindergarten Teachers, at Miss Wright's School, Bryn Mawr, Pa., and at the Holman School, Philadelphia. In addition to his other work he has a large number of private pupils. Mr. Hammann expects to sail for Europe June 15 to spend his Summer vacation and take a much needed rest.

A. H. E.

EXPOSITION HYMN CHOSEN.

**Sydney Lloyd Wrightson Selects Com-
position by Wilberfoss G. Owst.**

WASHINGTON, April 15.—Sydney Lloyd Wrightson, whose programme for the music of the Jamestown Exposition has been adopted in full by the Board of Governors, has accepted the hymn composed by Wilberfoss G. Owst of Baltimore, the words being by William E. Pegram of the same city, as the official hymn for the opening of the exposition on April 26.

There were over three hundred compositions submitted to the Musical Bureau. Mr. Owst, who is the teacher of harmony at the Washington College of Music, is an Englishman by birth and has been a pupil of Percy Goetschius, Emanuel von Foiss, Prof. Carl Dappler and Herman Zump. Many of his compositions have been sung in this city by the Musical Art Society and the Washington Concert Choir.

Louise Homer III in Boston.

BOSTON, April 15.—Louise Homer, contralto of the Metropolitan Opera Company, was taken ill soon after the company opened its engagement here two weeks ago and has not yet been able to leave the city. Her parts are being taken on the tour by Josephine Jacoby.



Mr. Oldpop—"Is your baby strong?"
Mr. Newpop—"Well; he has a very heavy voice, and he lifts it every 10 minutes."—Exchange.

"There is one thing I will say," remarked Mr. Millions, "and that is that my daughter, Arabella, has a fine disposition."
"Indeed!"

"Yes, sir. The way she can listen for hours to her own playing on the violin shows remarkable self-control."—"Tit-Bits."

"I love grand opera."
"Say the rest of it."
"And when the part of an American lieutenant is sung in Italian, I do enjoy it."—Exchange.

Nero was fiddling while Rome burned.
"I got the notion from our cook," he explained, "She always played the piano while the steak was burning."

Thus we see the servant problem had reached an acute stage even in those early days.—New York "Sun."

Editor's Wife—"Listen how the tea kettle sings, my dear."
Editor—"Small wonder! I put a lot of 'Spring Songs' in the fire just now.—Meggendorfer "Blätter."

"Why are the best instrumental musicians unable to play by ear?"
"I suppose," answered Miss Cayenne, "it must be because no one with a really sensitive ear could endure the terrific din of constant practice."

"Of course," said Mrs. Nexdore, "my daughter plays the piano very well by ear, but she wants to take lessons from a regular professor."

"That's natural enough," replied Mrs. Peppery. "It's shrewd of her to want somebody else to blame besides herself."—Philadelphia "Press."

"Wyndley doesn't play the cornet any more, does he?"
"No, he thought he'd better give it up."
"Bad for his lungs, eh?"
"It wasn't that. One of his neighbors shot two keys off the instrument while he was playing it."—Cleveland "Plain Dealer."

"Somebody was telling me the other day that you resigned from the choir."
"Yes, that's true. I've joined an athletic club."

Mr. Williams—"I'm afraid my son will never be a professional pianist."
Mr. Hynson—"Why not?"
Mr. Williams—"I guess he's used 20 different kinds of hair restorer, but none of them will make his hair grow."

Hans Kronold to Give Recital.

Lovers of the warm-toned 'cello will have an opportunity of hearing many favorite selections for that instrument interpreted by the excellent artist, Hans Kronold, at Carnegie Chamber Music Hall, New York, Friday evening, May 3.

Mr. Kronold's programme embraces a Sonata by Corelli, the "Andante" and "Tarantelle" from a Suite by Herbert, Lindner's Concerto in E minor, a "Berceuse" by Liebling, "Kobold" by Spielter, "Andacht," Popper, and Davidoff's "At the Fountain."

"Salome" Barred in Vienna.

VIENNA, April 12.—Owing to the opposition of the Austrian court, Strauss's "Salome" cannot be performed at the Imperial Opera. Consequently it is to be given at the Volkstheater in Vienna in May by the Breslau Opera Company. Fräulein Bland, of the Imperial Opera, received permission from Gustav Mahler, the director, to take part. His decision has been overruled, and she will not be allowed to appear in the work that is making such a stir. The part is to be taken by Jenny Korh, who did so excellently in it at Graz last year, or by a Breslau singer.

Emil Sauer Added to Galaxy of Pianists to Play Here Next Season

**Eminent German Artist Coming for Second Tour of America After
an Interval of Eight Years.**



EMIL SAUER

**Noted German Pianist who First Visited This Country in 1899 and has Recently Been
Announced for a Second Tour Next Season**

The addition of Emil Sauer's name to the list of distinguished pianists who are to be heard in America next Winter, as announced in MUSICAL AMERICA last week, is a further indication that, in regard to star instrumentalists, next season will be one of almost unprecedented brilliancy in this country.

Sauer has made but one tour on this side of the Atlantic as yet. In January, 1899, he made his American debut at a concert at the Metropolitan Opera House, New York, when his imposing pianistic attainments took the audience completely by surprise. This was followed by a series of uniformly successful appearances in most of the large cities of the continent.

Born in Hamburg on October 8, 1862, Sauer studied as a child with his mother, at whose instigation he decided to devote himself to music instead of law, his father's choice for him. Rubinstein heard him play when he was thirteen years old, and advised him strongly to continue his musical studies. In 1879 he went to Moscow, where he studied with Nicholas Rubinstein until that celebrated teacher died, in 1881. The following year he made his first concert tour, visiting the principal German cities and London. In 1884 he went to Weimar, where he remained for a year as a member of the Liszt colony. His return

to the concert stage afterwards was signalized by a successful recital in Berlin.

For several years he has been the director of the classes in advanced pianoforte playing at the Royal Conservatory in Vienna, a position he resigned just a few weeks ago.

Both technically and intellectually this artist ranks among the most eminent pianists of the day. One of the most striking characteristics of his playing is the poetic imagination that invests all his interpretations with individual charm. He has demonstrated his creative ability in a large number of compositions for the piano, including a concerto, a suite, a series of five pieces grouped under the title, "Auslichten Tagen," concert etudes and morceaux in various forms.

None of his colleagues can boast of a more interesting array of orders conferred by European monarchs as expressions of approbation. The list includes the Commander's Cross of the Italian Crown, the Commander's Cross of the Order of Isabella la Catolica, the Commander's Cross of the Order of Merit from Bulgaria, the Commander's Cross of the Order of the Medjidie (Turkey), the Knight's Cross of the Austrian Order of Francis Joseph, the Great Bulgarian Medal for Art and Science, and the Great Golden Medal of King Louis of Bavaria.

It is understood that Sauer will again play the Knabe piano during his second tour of America.

Carolyn White's Success in Boston.

BOSTON, April 15.—Carolyn White, soprano, and Albert Edwin White, basso, appeared in joint recital at Steinert Hall Monday night. The programme contained songs by Wilson, Nevin, Hammond, La Forge, Mrs. Beach, MacDowell, Dell'Acqua, Tours, Chadwick, Wade, Gomes, Henschel, Atherton, Ries, Homer, Massenot, Lang and Huhn. Miss White especially pleased the audience by the dramatic quality of her voice which is suited to a larger hall than that in which the recital was given. Walter N. Kilburn accompanied.

Emma K. Denison's Season.

Emma K. Denison has just closed a very busy season of teaching sight reading and voice culture. Her success is probably due very largely to the thoroughness with which she teaches and to the simplicity of her methods. She has found time during the Winter to make a special study of children's songs, and has been the means of giving pleasure to many audiences of young people. In Williamsport, Pa., Miss Denison has enthusiastic musical friends, who have prevailed upon her to come to that city this Summer, from June until September.

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SAFONOFF AS A BALLOON. (NO WONDER HE WAS SKIED.)

"No wonder he was skied," was the observation of "Hy" Mayer, the New York "Times" cartoonist, in his recent representation of a portrait of Wassily Safonoff exhibited in one of the New York art galleries. With the privilege that cartoonists usually exercise Mr. Mayer has

accentuated the corpulence of the distinguished Russian conductor, giving a balloon effect. This, together with the fact that Mr. Safonoff's portrait was hung high above the others at the exhibition, suggested the rather pointed qualification noted in the illustration.

PADEREWSKI AS A FARMER

W. G. Fitzgerald Tells About the Domestic Life of the Famous Pianist.

To be acknowledged supreme in music the civilized world over—in New York or Paris or London; in Madrid or Vienna; San Francisco or Sydney; to be coupled with the immortal names of Chopin and Liszt; and last—some will think least!—to have the nations pour millions at one's feet—that is the lot of Ignace Jan Paderewski, writes W. G. Fitzgerald in "Success."

But it is not of that side of this world-famous celebrity I would speak; but rather of the great Pole's domestic life, of Paderewski, the territorial magnate, at beautiful Kosna in the Carpathians, covering the hills with vines for the support of the peasants, filling the streams with imported trout, for the sake of his people.

I prefer to picture the world's favorite dancing a mazurka with pretty children, or calming his tense nerves at the billiard table with Guillaume, his diplomat-valet—to whom he is indeed a hero. I treat of Paderewski the farmer—nay, the pig breeder, incongruous though it sound; of Paderewski at his flower-covered Château Riond-Bosson, on Lake Leman, striving vainly to grow the sweet American corn he loves; of the millionaire, whose benefactions never get into the papers; in fine, of the real man Paderewski, of whom the enthusiastic multitude knows nothing.

Of this man it may be truly said that

music is his life. At the piano he forgets the world. I think he would spend his life at the keyboard, wearing out his frail frame, were it not for his wife, Madame Helena, who was the widow of Gorski, the Polish violinist. Her son acts as confidential private secretary to the maestro.

Next to his passion for music comes his love for Poland and the Poles. His hero is Frederick Chopin; his ideal, a brilliant salon, such as Chopin had at his rooms in the Chaussée d'Antin, where great Meyerbeer leaned on the piano, and Lamartine and Alfred de Musset drew inspiration from his poignant themes, while George Sand, from a sofa in the corner, made mental notes of the scene for her novels. Paderewski plans to erect a magnificent monument in Warsaw to Chopin's memory, and every cent of the cost will be defrayed by the fees which the maestro charges applicants for autographs.

Paderewski takes many journeys to his magnificent Polish estate at Kosna—a long journey by way of Tyrol, Vienna and Cracow; but he is inured to days and nights in the train through his American tours. He usually takes with him a friend, like Hugo Görllitz, who is also his agent—a Pole, of course. With such a friend, Paderewski shows unexpected sides of his nature. He makes brilliant jokes in six languages; his powers of mimicry are nothing short of wonderful.

ADAMOWSKI TRIO PLAYS.

Ends Series of Chamber Concerts at Yale University.

NEW HAVEN, CONN., April 15.—The series of Yale University chamber concerts was brought to a close Monday evening when the Adamowski Trio presented a programme replete in artistic importance.

A number which possessed much local interest was a trio for violin, piano and 'cello, Opus 16, by David Stanley Smith, instructor in the Yale Department of Music and a musician of more than local prominence. The work was beautifully played, and received favorable comment. This was its first rendition and displayed the originality and skill for which the composer is justly noted. Another work presented for the first time in America was Vincent d'Indy's pretentious trio in B flat, which had a delightful rendition at the hands of the trio. Throughout the programme, the artistic efficiency and charming ensemble of the players was maintained, and left its impress upon a large and appreciative audience.

"BUTTERFLY" IN BROOKLYN.

Savage Grand Opera Company to Give Eight Performances of Popular Work.

The Savage Grand Opera Company will bring Puccini's "Madam Butterfly" to the New Montauk Theatre, Brooklyn, April 22 and will give eight performances in all, including matinees Wednesday and Saturday.

There will be an orchestra of sixty musicians, under the alternate direction of Walter Rothwell, Alfred Feith and Cornelius Dapper. The part of *Butterfly* will be taken on alternate occasions by Rena Vivienne, Elza Szamosy and Florence Easton; that of *Suzuki* by Harriet Behnee and Estelle Bloomfield. The rest of the cast includes Ethel Dufre Houston, Dora De Fillippi, Francis MacLennan, Joseph F. Sheehan, Robert Kent Parker, Stephen Jungman, Carl Gantvoort, Francis Tyler, Thomas D. Richards and Wallace Brownlow.

Strine's Widow Receives Profits.

At a meeting of the board of directors of the Conried Metropolitan Opera Company last week, it was decided that inasmuch as Charles W. Strine, who died in Boston on April 6, had done all the preparatory work for the Spring tour of the company, all profits accruing to him for the whole season should be paid over to his widow.

"Mary!" yelled the poet, "why don't you keep that kid quiet? What's the matter with him, anyway?" "I'm sure I don't know," replied his patient wife: "I'm singing one of your lullabies to the little darling."—Philadelphia "Press."

MASCAGNI IN TROUBLE WITH VIENNA AUTHOR

Librettist Sues Composer for \$5,000 and Obtains Lien on Receipts of Concert.

VIENNA, April 13.—Pietro Mascagni, the Italian composer, is in an uncomfortable predicament here. He arrived in this city to conduct a concert on Saturday night. He was surprised by a legal demand for \$5,000 and the threat that if he did not pay it the proceeds of the seat sale of the concert would be peremptorily seized.

When Mascagni was in Vienna four years ago he offered \$7,500 for a libretto. One Josa Will, a Czech, submitted one, entitled "Irene De Spillenbergha." Mascagni accepted with alacrity, as the theme was Italian. Various meetings and consultations took place between the composer and the librettist before Mascagni left for Rome.

Three months later the librettist wrote to Mascagni, but received no answer. As she possessed no copy of her work she communicated with the Austrian Consulate at Rome and was informed by the Consul that Mascagni was not to be found at his house, so no intervention was possible.

Hearing of the present stay of Mascagni in Vienna the librettist sued him through a lawyer for \$5,000 damages. The lawyer obtained a lien on the proceeds of the concert until a verdict has been obtained.

A GABRILOWITSCH RECITAL.

Russian Pianist Plays to Enthusiastic Audience in Portland, Me.

PORTLAND, ME., April 15.—So much has been written regarding the exceptional merits of the pianist, Ossip Gabrilowitsch, that Portland was delighted to have an opportunity of hearing him. His concert could only have been larger had the auditorium been more roomy.

From the first tones of the Beethoven "Rondo" in G, which commenced the programme, to the last sound of the last encore, the young musician held his audience entranced. His programme read as follows: Beethoven, "Rondo" in G; Chopin, "Etude" in G minor, "Nocturne" in G; "Valse" in E minor; Schubert, Sonata, Op. 42; Moszkowsky, Etude, "En Automne"; Rachmaninoff, "Prelude" in G minor; Faure, "Romance" in A flat; Liszt, "Etude" in F minor.

Frances Van Veen's Recital.

Frances Van Veen, soprano, announces a song recital in Mendelssohn Hall, New York, Saturday evening, April 20. She will be assisted by William H. Lee, Gustav Dannreuther, violinist, and Leo L. Leventritt, tenor. Willis H. Alling will be the accompanist.

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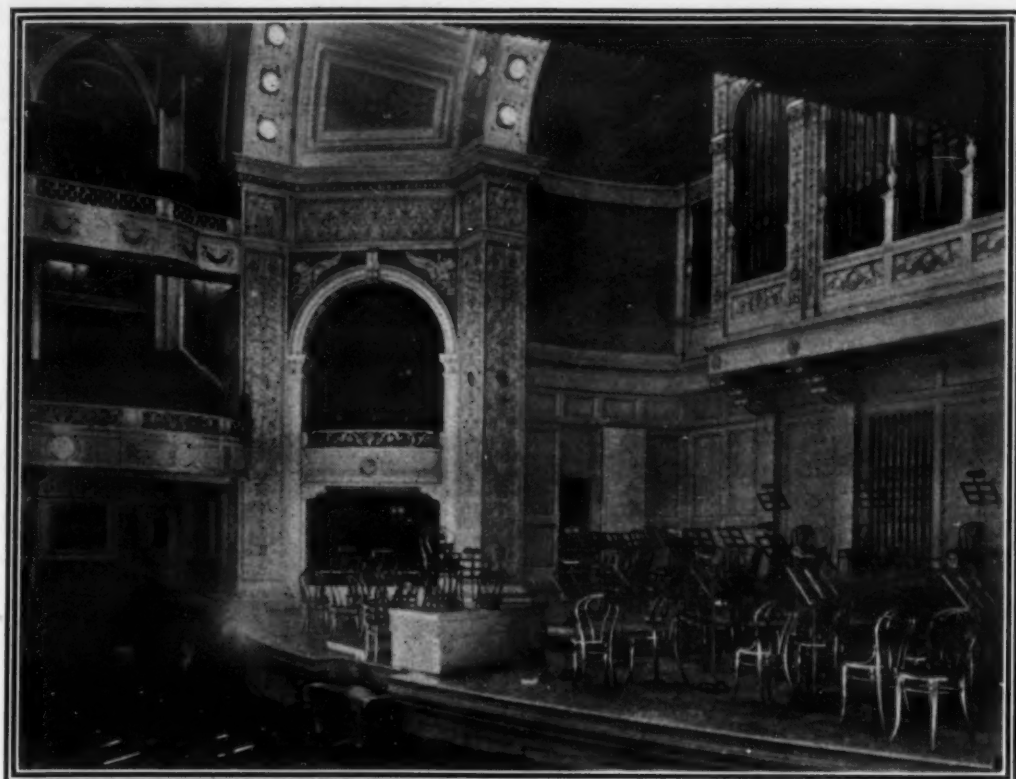
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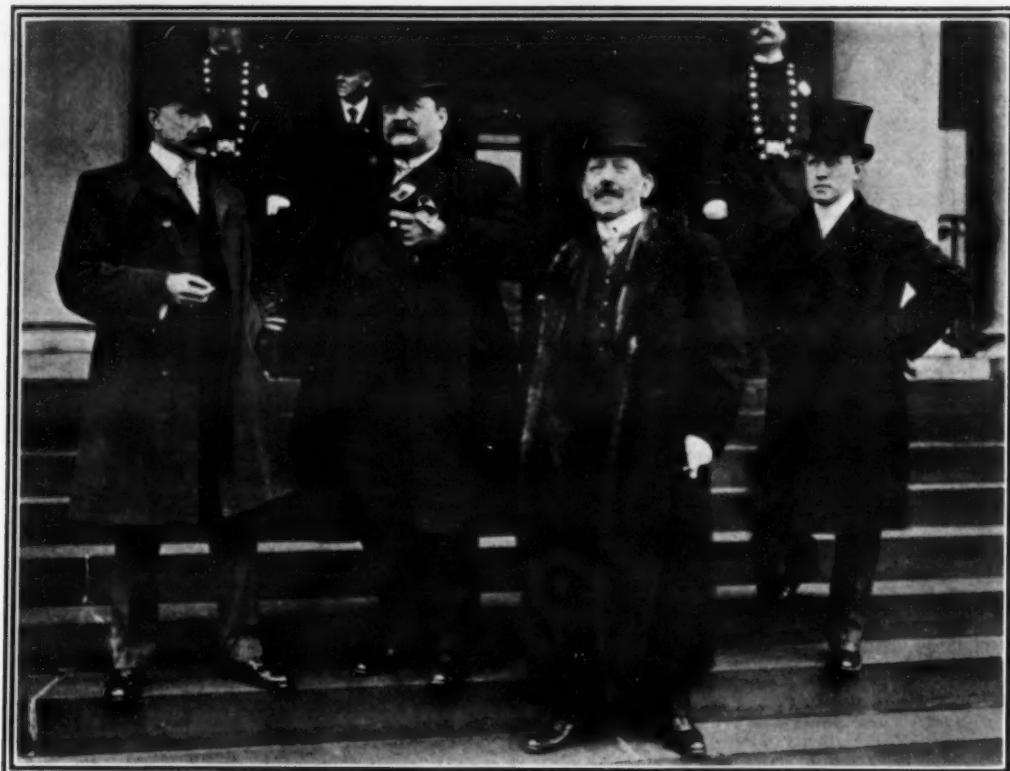
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PROMINENT MUSICIANS AT DEDICATION OF PITTSBURG INSTITUTE



A CORNER IN CARNEGIE MUSIC HALL

View of the Interior of Pittsburgh's New Music Hall, Which is Connected With the \$6,000,000 Carnegie Institute, Dedicated Last Week in the Presence of Distinguished Musicians, Artists, Scientists and Statesmen. The Photograph Shows the Boxes, a Portion of the Stage, and the Great Organ and Main Auditorium



NOTABLE VISITORS AT DEDICATION EXERCISES

This Photograph, Taken Especially for "Musical America," Represents, Reading From Left to Right, Sir Edward Elgar, the Distinguished Composer; Henry E. Krehbiel, Music Critic of the New York "Tribune"; Emil Paur, Conductor of the Pittsburgh Orchestra, and Charles Heinroth, the Newly-Appointed City Organist of Pittsburgh.

(Continued from page 1)

posed especially for the MUSICAL AMERICA photographer on the steps of the Hotel Schenley, where they made their headquarters.

Sir Edward accorded the MUSICAL AMERICA man an interesting interview. He left last Saturday night for New York and sails for home about April 20, well satisfied with his visit to America. He said that at present he is working on a violin concerto and a symphony and hopes to be able to finish them shortly.

"I do not know, however," said he, "if they will ever see the light of day. I like America and I like her people. I never read anything the newspapers say about me and in fact I have heard that they have been saying some very nice things. I have everything cut from the papers about myself before I read them, so that anything the papers say concerning me never disturbs me." E. C. S.

PROMISING OPERA SINGERS.

Alfred Giraudet Brings Forward Gifted Students in Recital.

The audience that crowded the recital hall of the Institute of Musical Art, at 53 Fifth avenue, New York, till standing room was at a premium on the occasion of the recent appearance of several members of Alfred Giraudet's opera class had the privilege of hearing a number of unusually gifted young singers.

Mrs. J. F. Aldrich displayed a warm, dramatic mezzo-soprano of conspicuous promise in an aria from Donizetti's "La Favorita" and a scene from Verdi's "Aida." Adolph Jacobson's fine baritone and mature style also made an especially favorable impression in scenes from Rossini's "Il Barbiere di Siviglia" and Verdi's "Rigoletto." Myrtle de V. Shaw, Mrs. Raymond Osburn, Edna M. MacGowan and Odette Colin, sopranos, Grace M. Kerns, mezzo-soprano, and Edwin Rath, bass, were heard in scenes from Gounod's "Cinq Mars," Thomas's "Hamlet," Massenet's "Le Cid," Meyerbeer's "Robert le Diable," Maillart's "Les Dragons de Villars," Verdi's "Rigoletto" and "Aida."

Caruso the Guest of Catholic Priest.

JOLIET, ILL., April 14.—During Caruso's brief stay in this city, last week, he was the guest of the Rev. Father Tonello, who traveled all the way to Chicago in order to escort his distinguished guest.

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RAY FINEL

CLARENCE EDDY IN CHARLESTON RECITAL

Noted Organist Performs at Dedication of New Cathedral in South Carolina City.

CHARLESTON, S. C., April 15.—Clarence Eddy, the distinguished organist, entertained a large audience at the dedication of the new Cathedral of St. John the Baptist, last Tuesday night.

The programme was opened with the famous Bach "Toccata," in F major, and at once the marvelous power of Mr. Eddy and the possibilities of the splendid organ were recognized. The dainty "Berceuse" (Shelley) that followed was in effective contrast and the "Scherzoso" (Woodman) was admirably interpreted.

Other numbers that made Mr. Eddy's programme one of unusual interest were the Suite in C major of Homer Bartlett; John A. West's "Bridal Procession;" "Wedding Chimes" by L. G. Chaffin; Schubert's "Am Meer," Wagner's "Pilgrims' Chorus," Guilmant's "Lamentation," Whiting's Concert Etude in B flat; Horsman's "The Curfew" and the "Triumphal March" of Alfred Hollins.

Mrs. C. B. Huie, contralto, sang Gounod's "Oh, Divine Redeemer" effectively. Both artists were enthusiastically applauded for their work.

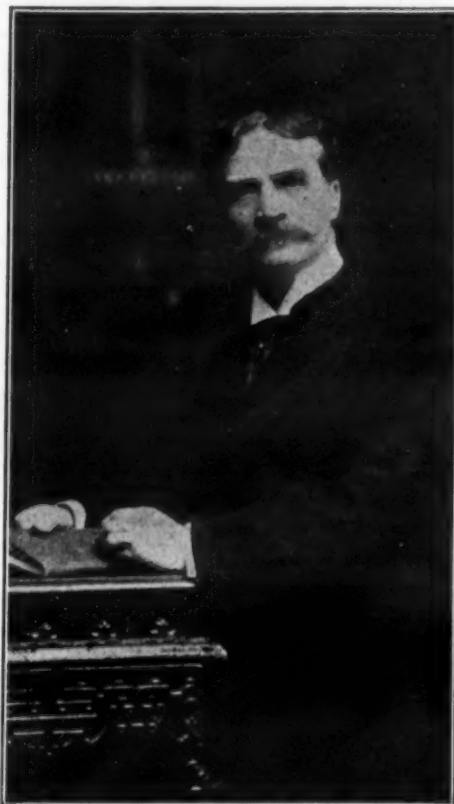
CHORUS OF BANK CLERKS IN CONCERT

Organization Produces Cantata "Columbus" Under the Efficient Direction of H. R. Humphries.

The Banks' Glee Club of New York gave another of its interesting concerts in Carnegie Hall Thursday of last week under the direction of H. R. Humphries, who has been the conductor of the organization since its inception twenty-eight years ago. Owing largely to the fact that the club has been in existence for so long a period, and that after all those years the ensemble contains many of the original members, as well as the fact that no changes have been made in the director, the work of the singers, young and old, who hold positions as clerks in the num-

erous banks of the city, is of uniform and standard excellence.

At the concert Thursday night, the soloists were, as they always are, selected from the front ranks of artistry. William G. Hammond, who has given an organ selec-



H. R. HUMPHRIES

Director of the Banks' Glee Club, Which Gave a Concert in New York Last Week

tion at each of the concerts of the club this season, contributed again to the enjoyment of a large and discriminating audience. Cecil James and Lillian M. Browne were much applauded.

The principal offering of the evening was a dramatic cantata, "Columbus," by Henry Gadsby, to poetry by W. Grist. The part of Columbus was sung with effect by Mr. James, that of the Crew by the Club. The remainder of the programme consisted of selections by Bullard, Sullivan, Hastie, Rogers, Salter, Bartlett and Macy.

Kneisel Quartette in Chicago.

CHICAGO, April 16.—The Kneisel Quartette gave the last concert of their successful series Sunday afternoon, crowding Music Hall. Rudolph Ganz, pianist, was the assisting artist. Mr. Kneisel stated to the MUSICAL AMERICA representative that he was not ready to announce the successor to Alwin Schroeder.

INJUNCTION ENDS "BOHEME" LAWSUIT

Oscar Hammerstein Restrained From Presenting the Opera, But There's a Stipulation.

The long litigation between the firm of G. Ricordi & Co., of Milan, Italy, owners of the productive rights of "La Bohème," and Oscar Hammerstein, the impresario of the Manhattan Opera House, came to an abrupt ending Monday in the United States Circuit Court, through the granting of an injunction against Mr. Hammerstein, restraining him from a further production of the opera.

The order was obtained at the instance of former Judge Diethrich, counsel for Ricordi & Co., and the Metropolitan Opera Co., and was signed by Judge Lacombe. It enjoins Mr. Hammerstein from a further production of "La Bohème," personally or through agents. The decree came, however, as a result of a consenting stipulation signed by Mr. Hammerstein's attorney, Nathan Vidaver.

Mr. Hammerstein, at the beginning, asserted that he had a verbal contract with Ricordi's New York agents and that he had engaged Bonci to sing the rôle of Rudolph in "La Bohème" at the instance of the Ricordi firm, and that he had expended \$20,000 in preparations for the opera. The Federal Courts failed at the time to grant the injunction which Judge Lacombe signed Monday.

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What the Gossips Say

The celebrated violinist, Paganini, was economical in all his ways, even to the disposal of his hair, of which admirers would at times request a lock as a memento. The demand was never declined, but the lock sent was of the most scant description, and never without a strongly worded request for a handsome subscription toward some rather indefinite charity in which the musician was interested. With Paganini charity often began at home, and ended there, too.

A well-known tenor soloist of one of the leading churches of Manhattan relates a personal reminiscence which shows how much difference a few years may make in an artist's standing. Four years ago at Easter time he sang the tenor solos of the Stabat Mater for \$2.50. When he sang them a few days ago at an out-of-town rendition the people in charge were glad to get his services for \$250. It is hardly possible that his voice and interpretation have improved a hundred per cent. in the interim.

The late Sir August Manns had a luxuriant growth of hair, which, when he first came to England, many years since, says "Tit-Bits," was jet black. On its account he was subjected to no little chaff. "Week after week," he said, in the course of an interview, "did the postman bring me big letters with curl papers of every description, accompanied by neatly written advice how to use them, and tiny pink letters with enclosures of threepenny bits, with the request to go to the barber and have my hair cut."

A pretty story is told of Mendelssohn. Once, when in Paris, he was approached by a poor woman with a prayer for alms. He was about to accede to the request when he remembered that he had no money upon his person. He had a sharp knife, however, and producing this he cut off a lock of his hair, which he handed to the suppliant. Much surprised was the latter, and still more so when a passer-by, who had recognized the musician, rushed up and offered her for the hirsute gift a piece of gold, which, it is needless to say, was gladly accepted.

Mario, the great tenor, on being asked by a pretty but rather bold member of the fair sex for a lock of his hair, laughingly proposed a race, stipulating that in the event of his being the victor he should receive a kiss from the loser's lips, but that should fortune decide against him he would agree to submit his head to the conqueror's scissors. Off the pair started, and the victory seemed to be in Mario's grasp when he tripped and fell, allowing his fair rival to reach the goal first. He at once gallantly paid forfeit, and the lady with equal courtesy awarded him the prize that had he won would have been his due.

In the cause of a deserving charity Verdi agreed to part with a number of his locks, for which demand was to be made by letter only. Many applications accompanied by remittances arrived and were duly honored, much to the benefit of an excellent cause, and by no means to the detriment of the composer's hair, which, despite the many calls upon its growth, seemed as thick and long as ever. A most unaccountable phenomenon, his friends thought, but they gradually changed their minds and exchanged smiles when they noticed how bare a certain servant whose hair much resembled his master's was becoming about the pate.

John Young, the well-known tenor, returned with his wife to their home in West One Hundred and Thirteenth street one day last week to find that the front door had been jimmied. Naturally the singer made up his mind that he had been the victim of burglars and expected to discover the robbery of his valuables.

True enough, burglars had paid Mr. Young's home a visit; but they were not ordinary thieves. The results of their invasion gave ample evidence of an aesthetic appreciation for things artistic that is not usually associated with persons of burglarious tendencies.

The principal object of attack in the invasion had been the music cabinet in the parlor. As a result a selected collection of some of the tenor solos that have entertained audiences throughout the East this season were missing. In their place was left a neatly written note giving an invoice of the music stolen. "Paul and Virginia" were the names inscribed at the end of the comforting epistle.

Neighbors told the Youngs that on Tuesday afternoon a golden-haired woman and a man were seen flitting in and out of the apartments, and that for hours the piano was being pounded artistically. The residents thought the Youngs had company, and were entertaining them, so suspicion was not aroused.

MME. BENOIST A MANY-SIDED ARTISTE

Wife of Prominent New York Musician a Pianiste and Painter as Well as a Singer of Unusual Attainments.

A musician whose artistic training has been unusually well rounded is Mme. Benoist, the accomplished wife of André Benoist, the New York pianist and teacher, whose attainments as a soloist and accompanist are familiar to American audiences from the Atlantic to the Pacific.

Though best known as the possessor of an exceptional soprano voice, which she uses with noteworthy skill and taste, Mme. Benoist, who was Barnetta Mueller before her marriage, is also a pianiste and a painter of ability far above the ordinary. She is a native of New Orleans, where at an early age she began to reveal her musical talent. As she grew up she was a prominent figure in society until she decided to devote herself entirely to music and painting, the sister arts. She studied eventually in St. Louis and at the New England Conservatory in Boston, and later went to Europe, where she continued her work with Mme. Duprez and Du Nost in Paris, and the eminent Italian master, Carlo Carignani, in Milan. While in Italy she had the privilege of meeting many of the leading composers and studying the soprano rôles in their operas with them. She has appeared with most gratifying success on the grand opera stage, her favorite parts being *Mimi* in "La Bohème," *Nedda* in "I Pagliacci" and *Santuzza* in "Cavalleria Rusticana."

Besides endowing Mme. Benoist so liberally with artistic gifts and the extra tal-

SCHUBERT LECTURE-RECITAL.

Miss Cottle and Mrs. Enders Present Life and Songs of Noted Composer.

The Daily Class of the Price-Cottle Conservatory, the friends of the faculty and students, recently enjoyed one of the most interesting lecture-recitals given this year at the Conservatory.

The subject was Schubert and was treated by Miss Cottle in a concise and illuminative way that was of great benefit to those to whom Schubert meant little more than a name, and of interest to even a student of the life of the song king.

After the lecture Ida V. Enders, contralto, sang a group of six of Schubert's most popular and beautiful songs. Miss Enders's rich, well-schooled voice lent itself with equal facility to the dramatic "Erlkönig," the dainty "Haiden-Röslein," "Der Tod und das Mädchen," "Hark! Hark! the Lark," "Who is Sylvia?" and "Serenade."

The lecture and songs made a deep impression on all present. Recitals of this kind are of incalculable value to the young, as they broaden the musical horizon, create wider musical interest and stimulate the love for the art, and consequently the ambition to excel in it.

Margaret Crawford to Sing Abroad.

Margaret Crawford, a contralto who appeared with Henry W. Savage's English Grand Opera Company, after singing in opera in Germany, returns there this Spring to fill an engagement in Frankfurt-on-the-Main.

Ah! is that a voluntary the organist is playing?"

"No, madam! He is paid well for his services."



BARNETTA MUELLER BENOIST
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ent of understanding how to use them to the best advantage, nature has been generous with her also in beauty of appearance. And not the least of her personal charm lies in her extreme modesty.

FINDS FAULT WITH THE PITTSBURG PROGRAMME

Correspondent Says Orchestral Offerings Were Not Appropriate.

To the Editor of MUSICAL AMERICA:

The concerts of the Pittsburgh Orchestra came to a close on Saturday last. There were obvious reasons why the final concert should have been designed for a festivity, therefore not a few were disappointed when the selections were not in conformity to the important occasion, namely, the rededication of the enlarged Carnegie Institute, for which had assembled an array of distinguished and social guests seldom brought together in this country. The building, at a cost of \$6,000,000, is a monument of gorgeousness and grandeur, yet, withal, severe; equaled nowhere in the world in its scope, proportions and equipment as library, sculpture, architecture, music hall, museum, fine arts, galleries and the sciences—all under one palatial roof.

The programme, devoid of direct appropriateness, contained such a depressing, withal unsurpassing work as Tchaikowsky's "Pathetic Symphony," monumental in worth but out of all common sense on such an occasion.

Sir Edward Elgar conducted his own variations, of unquestionable value and interest to musicians, but hardly lucid for an audience of notables in other than musical walks of life. He should have been assigned an additional representation with a work of lighter hues. His reception was very enthusiastic!

The Liszt "Preludes" and "Lohengrin" selections appealed to the audience because of long familiarity. Wagner's "Waldweben" was not played with the subtleness that makes this especial work fascinating. The Ride of the Walküres closed the concert. Mr. Andrew Carnegie, who was the center of attraction of the entire festivities, did not attend the concert, thereby robbing it of its chief general brilliancy. It may not be amiss to say that one of the most attractive, musically strong and virile works given during the past season, was Frederick A. Stock's Variations, at the concert before the last. It is to be hoped that better programmes and more novelties will be presented next season. Apart from the concerts of special soloistic attraction, the attendances may be accepted as a barometer to the musical pulse, what is wanted and not supplied.

M.
PITTSBURG, PA., April 15, 1907.

Consolo in New York Recital.

Ernesto Consolo, the Italian pianist of the staff of the Chicago Musical College, who appeared conjointly with Hugo Heermann, the violinist, in a programme of sonatas for violin and piano in Mendelssohn Hall, New York, a few weeks ago, will be heard in recital in the same hall on Monday evening next, when his programme will contain, in addition to the Brahms Sonata in F minor, Op. 5, the Bach-Liszt Prelude and Fugue in A minor, a gigue by Scarlatti, an intermezzo and a prelude and fugue by Sgambati, Chopin's Scherzo in B minor, the Weber-Taussig "Invitation to the Valse" and two nocturnes by Cyril Scott, "Solitude" and "Pierrot."

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NEWS OF MUSIC IN GERMANY'S CAPITAL

Weingartner Deplores Lack of Balance in Modern Orchestration.

BERLIN, April 13.—Berlin, cosmopolitan in art, has taken into the fold Charles Widor, the noted French organist, and elected him a member of the Academy of Arts.

Naturally, it being Holy Week, there was a preponderance of sacred music, especially oratorio. Mendelssohn's "St. Paul," Bach's "St. Matthew's Passion" and the "Passion According to John" were given. Much interest was occasioned by a letter which Felix Weingartner published in the "Local-anzeiger," and which he called his Easter Greeting to the German People.

It was rather an exhortation than a greeting, but however that may be, contained salutary advice, nevertheless. The noted conductor complains of the over-use of orchestral color; he says that in the last half-century the technique of orchestration has made such strides that composers have been led astray into wildernesses of orchestration, and lack balance of ideas. Weingartner realizes, however, that we are but in a transition stage and a very important one.

The last of the concerts under this conductor's direction commemorated the death of Ludwig Thuille by his "Romantische Overture," a melodious and subtly conceived work.

Concerts were not many, but that by Teresa Carreno is deserving of mention. When one says that she played, nothing more remains. Her charm, her remarkable fire and freshness of spirit seem to grow, not to lessen with each succeeding year.

A Jubilee of several concerts, to be given during the first week in May, is being planned to celebrate the twenty-fifth anniversary of the organization of the Philharmonic Society. The conductors who are to direct at the concerts are Arthur Nikisch, Siegfried Ochs and Georg Schumann.

Pietro Mascagni has just started on his first German concert tour and will conduct a Beethoven Symphony, works by Berlioz, Saint-Saëns and himself in this city, April 20. He is visiting Weimar, Dresden and Leipzig this week.

The "Komische Oper" has left for London, where it is to give a season of two months of Offenbach's "Hoffmann's Erzählungen" at the Adelphi Theatre.

At the Royal Opera the company from Monte Carlo gave a splendid performance of the "Damnation of Faust," under the direction of Raoul Gunsbourg. Mr. Gunsbourg was received by the Emperor, who commented upon the performance in detail, as he always does. To conclude with Mr. Gunsbourg's own words, "The conversation seemed to me to be of only one minute's duration, but it lasted at least twenty. And you want to know what impressed me most? It was the erudition of this man. The number of themes he touched in this short time, the number of subjects he broached! It is a mystery to me, for I cannot understand how a man, whose field of work is so wide as that of the Emperor, can yet find time to busy himself with literature and music, with the technique of instrumentation, and the interpretation of rôles."

Milton's "Comus," the music for which was written by his friend, Henry Lawes, when it was first presented in 1634, was given in Glasgow recently by Marjorie Gullan and her pupils of the West End School of Elocution and Dramatic Art. The original music was used and great care exercised upon the archaeological details of the mounting. The *Lady* and *Sabrina, the Nymph*, were charmingly graceful and *Comus* and his "rabble rout" most realistic.

Beethoven—"A Large Naked Gentleman"

This is Arthur Symons's Estimate of Max Klinger's Remarkable Statue of the Composer in Leipzig.

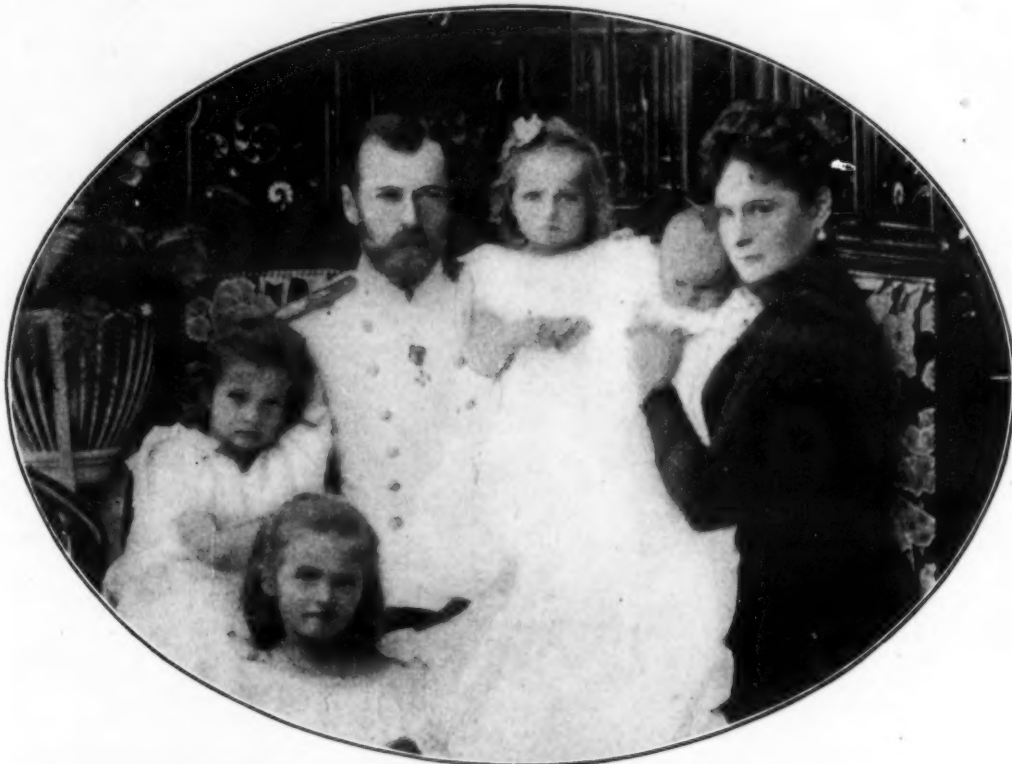


MAX KLINGER'S STATUE OF BEETHOVEN

It is of this statue that Arthur Symons writes in "Studies in Seven Arts": "Beethoven's music is national, as Dante's or Shakespeare's poetry is national; and it is only since Beethoven appeared in Germany that Germany can be compared with the Italy which produced Dante and the England which produced Shakespeare. On the whole, Germans have not been ungrateful. But they have had their own ways of expressing gratitude. A German sculptor has represented Beethoven as a large naked gentleman, sitting in an emblematic arm-chair with a shawl decently thrown across his knees. In this admired production all the evil tendencies, gross ambitions, and ineffectual energies of modern German art seem to have concentrated themselves."

CZAR OF RUSSIA COMPOSES SONGS

Nicholas II. Has a Tenor Voice and Participates in Musicales at the Royal Palace.



NICHOLAS II, CZAR OF RUSSIA, AND HIS FAMILY

Not only is the Czar of Russia a poet of ability, but he composes melodious and pleasing songs. His verses show marked feeling for rhythm, his songs are of a melancholy tendency. In all the creative attempts of the Czar, in fact, one finds a strong vein of fatalism. Some of the poems of Nicholas II., published three years ago under the pen name of "Olaf," were set to music by the Grand Duke of Assia, his cousin. But the royal poet has himself written music to his effusions which shows him to be not only a musician of taste, but

one in command of the technical resources of his art as well.

The Czar furthermore possesses an admirable collection of violins, of which he is very proud. He has also studied the balalaika, the ancient Russian guitar, which he wished to restore to favor. He is also a singer, with a tenor voice not of great power, it is true, but of a sweet and sympathetic quality.

Many an evening at the royal palace is whiled away with sweet music, and Nicholas II. invariably contributes a generous share to the enjoyment of the others.

HOWLAND'S NEW OPERA.

"Sarrona" Scores Great Success in Triest—Laurels for Composer.

The New York "World" prints the following cablegram, under date of Triest, April 13: The first production of Le Grand Howland's opera, "Sarrona," met with genuine success. Triest's four newspapers all acclaim the merits of the composition.

It created such enthusiasm that the author was called three times after each act.

At the last recall United States Consul Hobschick presented Mr. Howland with a laurel garland.

The title page of Handel's opera "Tamerlane," bears the following inscription: The favourite Songs in Tamerlane, an Opera Composed by Mr. Handel and Corrected and Figur'd by his own Hand. Engrav'd on Copper Plates. And to Render this Work more acceptable to Gentlemen and Ladies, every Song is truly Translated into English Verse, and the Words Engrav'd to the Musick under the Italian, which was never done before in any Opera.

VENICE, April 13.—A number of wealthy American women have subscribed a guarantee fund of considerable size for the purpose of building in this city an Italian National Theatre modeled on the opera house at Bayreuth. The season is scheduled to begin in the Fall with model performances of the masterpieces of Italian opera, interpreted by the foremost artists of the day.

WEIMAR, April 13.—The director of the Royal Opera House has invited Felix Weingartner to write the incidental music for the two parts of Goethe's "Faust." The drama will be staged with new scenery and with a degree of splendor unprecedented.

A revised edition of Weber's "Oberon" by Gustave Mahler is shortly to be produced in Vienna.

AMERICAN SINGER DELIGHTS ITALIANS

Blanche Fox of Boston Wins Extraordinary Success in Pisa.

ROME, April 13.—It is not unusual for Italian singers to have great success in the United States, but it is a remarkable thing when an American girl comes to Italy and sets her audiences on fire.

Just this miracle is being wrought nightly by Blanche Fox of Boston, who sings under the name of Bianca Volpini, which is merely a translation into Italian of her name.

Her greatest success has been as *Ameris* in "Aida" at Pisa, where night after night she brought 2,000 persons, the extreme capacity of the theatre, to her feet. Her Italian season is just at an end, and this fortunate girl, with her voice of velvet, has the choice where she will go next—either to Covent Garden or to Mexico, California, and other places in America. She is accompanied everywhere by her father. Since leaving the United States some years ago she has gained immensely in charm of acting, while her voice has matured, softened and broadened.

Mlle. Kafmal has been singing at the Costanzi here, and her success has also been phenomenal. She sang also at a private house before Mrs. Douglas Robinson, President Roosevelt's sister.

Mlle. Kafmal is a Pole, who has sung all over Europe. She has not yet been in the United States, though it is her dream to go there.

"The Death of Ahasuerus," an opera which has just been completed by Robert Robitschek, director of the Klindworth-Scharwenka Conservatory, has been accepted by the Neue deutsche Landestheater in Prague and will be produced in the Fall. The text of the work was written by Richard Batke.

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SYRACUSE TO HAVE ELABORATE FESTIVAL

Notable Array of Artists Will
Appear in Series of Fine
Programmes.

SYRACUSE, N. Y., April 15.—Judging by the programmes arranged and the list of artists announced for the annual music festival to be held here on May 6, 7 and 8, Syracuse will this year hear the most noteworthy series of concerts in its history. Thanks to the untiring efforts of Tom Ward, who was the original promoter of the festival scheme and who has for the last seven years devoted time and energy without stint to elevating the artistic standard from year to year, the chorus of 300 voices trained by him is expected to make a better showing this Spring than ever before.

In addition to the three evening concerts there will be matinées on Tuesday and Wednesday. At the opening concert, on May 6, Saint-Saëns's opera, "Samson and Delilah," will be sung in concert form; the remaining programmes will be miscellaneous. The New York Symphony Orchestra, Walter Damrosch conducting, has been engaged for the entire series.

The soloists in "Samson and Delilah" will be Louise Homer, Ellison Van Hoose, Francis Rogers and William Harper. On Tuesday afternoon the orchestra will play Tchaikowsky's fifth symphony, "The Wheel of Omphale," by Saint-Saëns, and Strauss's waltz, "Wiener Blut." Mary Hissem de Moss, soprano, will sing the Polonaise from Thomas's "Mignon," Handel's "Oh, Had I Jubal's Lyre," Haydn's "My Mother Bids Me Bind My Hair" and Strauss's "Heimliche Aufforderung" and Alexander Petschnikoff, the Russian violinist, will contribute Mendelssohn's violin concerto.

Tuesday evening, Marcella Sembrich will sing "Ah fors e lui" from Verdi's "Traviata," Bizet's "Pastorale," Schumann's "Aufträge," Henschel's "Eglantine" and Strauss's "Ständchen," besides taking the soprano part in Bach's cantata, "Sleepers, Wake," in which Mr. Harper will also be heard. The chorus will contribute Mozart's "Ave Verum," in addition to the choral part of the Bach cantata. The orchestral numbers will be the Goldmark overture, "In the Spring," "The Young Prince and Princess" from Rimsky-Korsakoff's "Scheherazade," a polonaise for strings by Beethoven, Grieg's "Peer Gynt" Suite and Tchaikowsky's "March Slav."

Olga Samaroff and Kelley Cole will be the soloists of the Wednesday matinée. Liszt's E flat concerto will be Mme. Samaroff's number, Mr. Cole will be heard in the "Flower Song" from Bizet's "Carmen." The orchestra will play Beethoven's "Ero-

ica" Symphony, Lalo's "Country Fair" from "Namouna," excerpts from Delibes's ballet, "Coppelia" and Liszt's fourth rhapsody.

For the fifth and closing concert an elaborate Wagner programme has been arranged. Solos and choral and orchestral selections from "Lohengrin," "Tannhäuser," "Die Meistersinger," "Der Fliegende Holländer," "Das Rheingold," "Die Walküre" and "Parsifal" will enlist the services of Mrs. de Moss, Mrs. Dunfee, Alice Sovereign and the Messrs. Van Hoose, Rogers, Harper and Alexander Saslavsky, besides the chorus and orchestra.

CONCERT OF PEOPLE'S CHORAL UNION

Mrs. Le Grand Reed and Watkin Mills
Sing with Toronto Society Under
H. M. Fletcher.

TORONTO, April 16.—The concert of the People's Choral Union, which took place at Massey Hall, Tuesday of last week, brought out a large audience, one, in fact, which completely filled the vast auditorium and showed the utmost warmth in its reception of the various numbers.

According to the announcement made on the programme, the chorus consists of the advanced class of the Union, graduated from the elementary chorus of last year. Eighty per cent. of the singers had never had any training in choral work before last year, a fact which makes the results obtained by the director, H. M. Fletcher, all the more creditable.

The main work presented was McCann's cantata "The Wreck of the Hesperus," in which Mrs. Le Grand Reed rendered the part of the skipper's daughter with her usual artistry. Her mellifluous soprano, the beauty of her phrasing and charm of her delivery took her hearers by storm.

The other soloist of the evening was Watkin Mills, basso, well known to and loved by Toronto audiences. Mr. Mills sang a group of miscellaneous songs most admirably.

Sydney Lloyd Wrightson in New York.

Sydney Lloyd Wrightson of Washington has been visiting New York during the past week with a view of securing artists for the Jamestown Exposition. During this sojourn he entertained Mr. and Mrs. Felix Garziglia at a box party at the opera while on their wedding journey. Mr. Wrightson also gave a luncheon in the honor of the young couple.

Mr. Silas Cornstossle (pointing to people in box)—"Them folks must know all their operas by heart."

Mrs. Cornstossle—"Why, Silas?"

Mr. Silas Cornstossle—"They've never looked at the stage once—and they've been talkin' among themselves all evening."

REVIVE TRADITIONAL HEBREW MELODIES

Society Organized for This Purpose Gives Concert in
New York.

For some time it has been attempted to re-introduce into the synagogues of New York congregational singing, and to use, once more, the traditional Hebrew melodies which have fallen into disuse.

A society organized some years ago to undertake the work of reformation, began with the up-town temples. This first attempt failed.

A second attempt made in the down-town East Side district in the hands of the Choral Society for Ancient Hebrew Melodies, under the direction of Isaac Rosenblatt, was more successful.

The work done by this society was made evident to the public Sunday evening at the auditorium of the Hebrew Educational Alliance in East Broadway, New York. A programme was given, with the assistance of the Cantors' Association, under the direction of Henry Risotto and the Children's Orchestra of the Educational Alliance under the direction of David Mannes, which embraced many of the beautiful melodies. Psalm 24, the "Seon Scheorim;" Psalm 118 "Odecha Ki Anisni;" the famous "Kol Nidre;" the replacing of the Scroll into the Ark, the "Hashivenu;" Psalm 144, "Ledovid Boruch;" "Adon Olam;" Passover melodies, "Ki Lo Noch" and "Echod Mi Yodea," and the "Yigdal" were the songs given.

The idea of forming a special society for the introduction of congregational singing into the temples was conceived by Mrs. Schechter, wife of Prof. Solomon Schechter of the Hebrew Theological Seminary.

Mrs. Schechter came originally from Cambridge, England, where she frequently attended the Presbyterian Church. She noticed that the congregation took a great interest in the services, owing to the fact that it took an active part in them by singing.

"I was greatly impressed," she said, "because in my own church the congregation took no part in the singing."

Regarding music in the temples in New York, Mrs. Schechter said:

"Upon inquiry I found that the wealthy temples were not using the melodies because they did not know about them or could not get copies of them. The fact that the congregations no longer took any part in the singing, and that the old melodies were no longer used, led me to institute a reformation for the correction of these conditions."

"I realized, however, that the reformation must go from down-town synagogues to up-town synagogues. In the synagogues

down-town many of the cantors have come directly from Europe, where the old melodies are used, while those in the up-town synagogues know nothing about them. So we have begun here, and are working hard."

Felix Mottl, the noted conductor of Munich, has just been decorated with the royal order of the Red Eagle.

A new opera, "Sarema," by Franz Höfer, text taken from R. von Gottschall's "Rose vom Kaukasus," was given for the first time last week in Regensburg and was warmly received.

COMPOSITIONS OF G. FERRATA PLAYED

Variety of Works Presented at Fourth
Meeting of the Manuscript
Society.

Compositions of Dr. G. Ferrata constituted the programme at the fourth private meeting of the Manuscript Society, in the National Arts Club, New York, last Saturday night. Works for string quartette, piano, songs and a concerto played on two pianos were given, affording the audience an opportunity to become acquainted with the versatility of Dr. Ferrata's art.

The String Quartette in C major, Op. 3, No. 1, and that in A major, Op. 3, No. 2, were played by Isidor Schnitzler, first violin; David Robinson, second violin; S. Van Praag, viola, and Victor Sorlin, cello. Denis Chabot presented the Two Humoresques, Op. 12, Nos. 1 and 2, and a second study on the Chopin Waltz, Op. 64, No. 1. Mrs. Lawrence Litchfield of Pittsburg assisted the composer in the interpretation of the concerto.

The songs for alto were given by Elfrieda Wegner, while those for soprano were sung by Cora E. Guild, the composer accompanying both singers. Dr. Ferrata is a member of the faculty of Beaver College, Beaver, Pa.

DUBOIS CANTATA SUNG.

Brooklyn Choir Presents "The Seven
Last Words of Christ."

"The Seven Last Words of Christ," by Dubois, was given last week at Christ English Lutheran Church, Brooklyn, under the direction of the organist and choir-master, H. S. Schweitzer, with Mrs. W. H. Hanlon, soprano, Emery S. White, tenor, and Frank Hennings, baritone, as soloists.

Mrs. Hanlon's work, especially, was very effective, her enunciation and artistic sincerity winning her many encomiums. Mrs. Hanlon is a pupil of Louise Mundell, on whom she reflects great credit. Mrs. Hanlon has just been engaged as soprano soloist in one of Brooklyn's prominent churches.

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MACDOWELL BENEFIT IN WILKES-BARRE, PA.

John Barnes Wells and Other Noted Artists Appear in a Well-Arranged Programme.

WILKES-BARRE, PA., April 16.—The MacDowell benefit concert was successful in every point of view. The night was dreary and stormy—hence the financial return was not all that it might have been. However, a very neat sum was cleared. Artistically the programme gave perhaps as great pleasure as Wilkes-Barre people have ever experienced in a chamber concert.

The Rippard String Quartette played the two movements from the Haydn quartette, Op. 77, No. 1, the minuetto of Godard, Op. 136, "Träumerei" from Schumann's Childhood Scenes, and a berceuse of Debruch, arranged by J. I. Alexander of this city.

Miss Duncan, contralto at the First M. E. Church, sang an aria from "The Messiah" and two lighter numbers, accompanied by J. Clarendon McClure. John H. Shepherd played a group of the MacDowell Woodland Sketches.

John Barnes Wells of New York, the bright particular star of the evening, sang Ronald's cycle, Daybreak, Morning, Evening, and Night, the last with cello obligato by Thomas Rippard. He also sang Harriet Ware's "The Cross" and a group of MacDowell songs. Mr. Rippard played as a cello solo Schreoder's arrangement of the Chopin Etude in C sharp minor. The atmosphere was unmistakably that of warm sympathy and thorough enjoyment, and a better pleased audience has seldom left the concert room in Wilkes-Barre. All the performers gave their services gladly and participated in the spirit of the undertaking in large degree. Edith Brower, a local musician and a long time friend of the MacDowells, was responsible for raising most of the subscriptions.

J. I. Alexander, the veteran leader and composer, has been obliged to tender his resignation as organist of the First Presbyterian Church in this city on account of rheumatism which has affected his hands. He will retain, however, the leadership of the Ninth Regiment Band. Mr. Alexander is now 68 years of age. He is a veteran of the Civil War and was in the hottest of the fighting at Antietam and Fredericksburg.

THE RUBINSTEIN CLUB.

Mme. Marie Cross-Newhaus Arranges an Enjoyable Programme.

The Rubinstein Club, Mrs. Harry Wallenstein president, gave a brilliant programme at the Waldorf-Astoria, Saturday, April 13, under the direction of Mme. Cross-Newhaus. Leo Tecktonius, pianist, made a decided success in a number of solos and was recalled repeatedly by the large and enthusiastic audience.

Reinold Werrenrath, the baritone, gave a group of German songs in fine style and Jennie Hall Buckhout, soprano, sang a number of dainty songs which were encored.

Bernard Landino, the young Italian tenor, was another of the artists who gave genuine pleasure to those present. The accompaniments were delightfully played by Elizabeth Ruggles.

E. S. VAN LEER GIVES WILMINGTON RECITAL

Philadelphia Tenor and Dorothy Johnston, Harpiste, Combine in a Delightful Programme.

WILMINGTON, DEL., April 15.—Edward Shippen Van Leer, tenor, assisted by Dorothy Johnston, harpiste, of Philadelphia, gave an enjoyable recital in the New Century Club last Thursday evening. The opening numbers on the programme by Mr. Van Leer were of the period of 1741 and especially effective in this group was Giordani's "Dearest, Believe," in which song Mr. Van Leer displayed unusually good tone quality. In a group of Schubert's songs, "The Question," "The Wanderer" and "Wanderer's Night Song," Mr. Van Leer appeared at his best. The remaining numbers on the programme were modern songs, Dauty's "Forgetfulness" and "A Little Song," "Her Greatest Charm," by Bond, and three songs by Parker, "Come, Oh Come, My Heart's Delight," "The Complacent Lover" and "He That Loves a Rosy Cheek."

Miss Johnston's solos were beautifully rendered and in "La Pastoral," by Passe, and "Menuette Graceuse," by Alvors, her technique and expression were perfect. In response to a request Miss Johnston gave a perfect imitation of a music box, played upon the finer strings of the harp.

Mrs. Elizabeth Pattee Wallach of Philadelphia gave an interesting evening of song and story in the Second Baptist Church, Friday evening, April 12.

M. S. C.

SUMMER OPERA FOR NEW YORKERS

Season at the West End Theatre Will Begin on May 6 with "Il Trovatore"—Mme. Noldi Engaged.

"Il Trovatore" has been selected to begin the new season of opera at the West End Theatre, New York, the first performance of which will take place May 6.

José Van Der Berg is to be the director, with the assistance of William Parry, formerly stage director of the Metropolitan Opera House, and Charles F. Parry as concert master. There will be an orchestra of thirty-two players selected from the Metropolitan and Manhattan opera houses, a chorus drawn from the same sources and soloists of the first rank; the only one of whom, however, who has been announced is Mme. Noldi.

The new company will produce a wide range of operas, from "Faust" and "Carmen" to "The Mikado" and the "Chimes of Normandy."

Hans Barth's Recital.

Hans Barth, the accomplished boy pianist, entertained an audience in Carnegie Hall Chamber of Music, New York, Tuesday evening, when he presented a programme of varied interest. He played numbers of Beethoven, MacDowell, Schumann, Chopin, Schubert, Rubinstein, Moszkowski, Paganini-Liszt and two of his own compositions—Fantasie, Op. 6, and Mazurka, displaying ingenuity and marked talent. Young Barth's technical facility was shown to good advantage in the Paganini-Liszt "La Campanella," which he played brilliantly.

OPERA LECTURES WITH STEREOPTICON VIEWS

Anne Shaw Faulkner's Interesting Presentations a Feature of the Chicago Season.

CHICAGO, April 15.—Anne Shaw Faulkner's lectures before the programme study class of the Theodore Thomas Orchestra, have been among the most enjoyable and instructive events of the local musical season.

This is the tenth season of Miss Faulk-



ANNE SHAW FAULKNER

She Has Been Giving a Series of Lectures Before the Thomas Orchestra Programme Study Class in Chicago

ner's lectures on musical subjects. Her work began by organizing a children's class for the study of the Thomas Orchestra programme each week. Her efforts were so much appreciated that she was induced to organize an adult orchestra study class and has continued the same to the present time with great success. Miss Faulkner is also known for her valuable and interesting lectures on Wagner operas. The entire Ring and other of the Wagner operas are among her lectures given with stereopticon views and with music behind the scenes.

One of Miss Faulkner's lectures receiving no little comment is, "Music and its Relation to Art." It is novel and remarkably interesting. Miss Faulkner has spent three seasons abroad gathering pictures and valuable data to strengthen and equip her for this line of work. She has given a large number of special lectures through the West and Middle West the past season. Miss Faulkner has just been engaged as manager of the Columbia School of Music and has already begun her duties.

C. W. B.

The concert given in memory of the composer Gerard Barton and devoted to his compositions, was a recent interesting musical event of Toronto. Mr. Barton's compositions possess lyrical charm and musicianly craftsmanship. Among those who were there were Mrs. Leslie, Mrs. Barton, Misses Carter, Fleming, Smellie and Messrs. McCausland, Pigott, Lautz and Plumb.

WESTERN AUDIENCES LIKED MISS STENDER

Tour of Brilliant Young New York Artiste a Series of Noteworthy Successes.

Frieda Stender, the gifted young soprano, recently returned to New York from an extended tour of the Western States, where she was received on every appearance with marked cordiality.

Miss Stender's voice was praised for its dramatic power, its large compass, its warmth, resonance and youthful charm. Her singing was compared with that of Emma Juch when that favorite artiste was at her best, and the most critical reviewers did not hesitate to predict a brilliant future for her. Her intellectual grasp of her songs, no less than the temperamental fervor of her style, made a most favorable impression. Judging by the unanimous chorus of approval that followed her from place to place, her trip was one of the most successful Western tours that have been made in many a year.

This young artiste's success is all the more interesting to Americans because of the fact that she has received her entire training in this country. To Eugenie Pappenheim is due the credit for the excellent schooling her singing reveals. It is not surprising that that well-known teacher is kept busy by the pupils that desire her time. To accommodate them she will remain in New York teaching until late in the Summer.

MISS BARBOUR'S SUCCESS.

Brilliant Soprano Captivates German Audience at New York Concert.

Inez Barbour, soprano soloist at Temple Emanu-El, New York City, appeared recently with the Heinebund of New York and scored a decided success. Her audience was typically German and accorded her a welcome such as the people of that race only give to a singer who has really touched their hearts.

There was no mistaking either its sincerity or its cordiality. Her aria, "Ritorna Vincitor" from Verdi's "Aida" was followed by an outburst of applause that drowned the last few measures of her accompanist. Returning, she sang a dainty little song which met with the same enthusiastic approval.

Her reappearance for her second number, a group of songs, was the signal for another hearty demonstration of good will. For an encore to this number, she sang to her own accompaniment and completed such a conquest of an audience as rarely comes to so young a singer.

"I'm Caruso!" Yelled Mad Man.

A crazy man ran up Fulton street, the Broadway of Brooklyn, one day last week kissing and embracing every woman he met.

"I'm Caruso," he yelled, and at that all the men took after him. He knocked three of them down before they got him under control and headed for the police station. The Carusiad told the police that he was Daniel Knutt.

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Bessie Gale's large class of pupils gave an enjoyable recital in Jacksonville, Fla., last week.

The Sternburg School of Music, of Philadelphia, has been incorporated under the laws of the State with a capital of \$20,000.

Mme. Schumann-Heink will appear in a song recital in Chicago under the management of F. Wight-Neumann, Sunday, April 25.

Mrs. J. W. Coffin, the prominent vocal teacher of Austin, Tex., has just issued a pamphlet in which she expresses her views on voice culture in an interesting way.

Edward Johnson, tenor, and Flora Finley, violinist, gave a joint recital Thursday evening in Syracuse, bringing pleasure to a large and discriminating audience.

The third concert of the Chicago Mendelssohn club this, the thirteenth season of its existence, was given Thursday evening at Orchestral Hall, with Emilo de Gorgozza the soloist.

Edith Rounds Smith gave the first of the organ recitals at Christ Church, Los Angeles, not by the regular organist of the parish last week. Mrs. Smith is an organist of more than usual ability. Carolyn von Benzon was the assisting soprano.

Louise Le Baron, who was the leading contralto of Fritz Scheff's company for two seasons, has been engaged to fill a similar position with the Castle Square Opera Company in Boston during its Summer season.

Josephine Swickard, the Columbus soprano, has cabled her acceptance of an offer extended by the management of the Royal Opera in Cassel, Germany, to sing at a concert of the Royal Symphony Orchestra during the second week of November.

At the last organ recital of the season in Woolsey Hall, New Haven, Horatio Parker played a Sonata of his own, in E flat minor, an "Intermezzo" in B minor by Guilman, "Evensong and Choral" by David Stanley Smith and Bach's "Prelude and Fugue" in F minor.

The music committee of the South Congregational Church of Bridgeport, Conn., has selected Ella Marie Jepson as the soprano soloist of the church, to succeed Vera Curtis, who has accepted an offer to sing in the St. Mark's Episcopal Church choir in New York.

Carolyn von Benzon, lyric soprano, made her first appearance with the Gamut Club of Los Angeles last Thursday in a programme which gave full scope to the artist's versatility. Associated with her were Natrop Blumenfeld, violinist, and Blanche Robinson, pianiste.

Pauline Donald, lyric soprano of the Manhattan Opera House, who made her last appearance in opera in this country for some time to come on Wednesday evening in "Marta," will give a song recital in Mendelssohn Hall, New York, next Thursday, April 25. Two days later she will sail for London, where she will begin her engagement at Covent Garden on May 13.

The Southern Music Circuit of Hillsboro, Texas, was incorporated last week under

the laws of the State, with a capital stock of \$20,000. According to the charter, its purpose is to promote music and other fine arts. The incorporators are George W. Carlton, James M. Pope and R. W. Morgan.

The recent recital in Washington, D. C., of Hazel M. Franklin, mezzo soprano, and Katherine May Brooks, pianiste, displayed the talent of the young artists. The piano numbers included selections from Chopin, MacDowell, Dvorak, and Schumann; while the vocal numbers consisted of many pretty ballads charmingly sung.

A new choral symphony, "Life, Immortality and Death," by Asger Hamerik, the Danish composer, will be given for the first time anywhere by the York Oratorio Society and the New York Symphony Orchestra, in York, Pa., on May 10. The work was written for, and dedicated to, Joseph Pache, conductor of the society.

Maude G. Bell of Council Bluffs, Iowa, recently arranged a "memory contest," comprising five piano recitals by talented juvenile pupils. Prizes were awarded to eight-year-old Chester Barris, who played eighteen pieces from memory, ten-year-old Bessie Battey, whose number reached twenty-six, and Kathryn Beno, aged thirteen, who had mastered eleven.

The last concert of chamber music for the season was given at the Greek Theatre, Berkeley, Cal., by the Minetti String Quartette, augmented by four musicians from the University Orchestra. Mozart's Quintette in G minor, the celebrated air for the violin G string, played by Guilo Minetti, and the Mendelssohn Octette in E flat constituted the offerings for the afternoon.

Grace Larom, who has studios both in Carnegie Hall, New York, and the Nesmith Mansion, Brooklyn, gave her annual pupils' recital last week in Brooklyn. Clare Cunningham, Mina Fennell, Nettie Harron and Susanne Heber were among those whose singing reflected special credit upon Miss Larom. Ruth Ryan, pianiste, and Beatrice Harron, elocutionist, assisted.

The lecture given last week by Dr. Dayton C. Miller of Cleveland, in connection with the Temple course, was of special interest to those who desire to understand the basic principles of music. The subject of the lecture was "The Science of Musical Sounds," and was illustrated throughout with an abundance of experiments for which the most modern apparatus of all kinds was used.

Hugo Troetschel gave the 113th organ recital in the German Evangelical Church, Brooklyn, last Monday evening, with the assistance of Hermine Eschen, soprano, and Andreas Gardthausen, basso. The programme offered much of interest, several Wagner numbers being given as well as selections by Guilman, Carl Philipp Emanuel Bach, Johann Gottlob Toepfer, Chopin and Cornelius Rübner.

An enjoyable extension was made to the season of symphony concerts in New Haven by an extra concert given Monday night, after the regular series had drawn to a close. Evan Williams, the well-known tenor, was the soloist. That the selection of the board of organizers met with the approval of the public was evident from the large audience which crowded Woolsey Hall, where the recital took place.

William J. Marsh, basso, who for three years has been soloist in South Church, Hartford, resigned his position last week in order to accept a similar post in the Baptist Church, Springfield, Mass., which is nearer his home. At last Sunday's service, Mr. Marsh was highly complimented by the rector, who expressed his regret and that of the congregation at the change which the singer had seen fit to make.

The concert given on April 15 in the ballroom of the New Willard in Washington, D. C., by the Daughters of the American Revolution, under the direction of Sydney Lloyd Wrightson, was attended by a very large and enthusiastic audience. The programme was varied and included some of the best talent from the Washington College of Music, of which Mr. Wrightson is director and president.

Mr. and Mrs. Felix Garziglia, whose marriage in Washington on April 10 created much interest in musical circles, visited New York on their wedding journey. Mr. Garziglia is the French pianist of the faculty of the Washington College of Music, while his charming wife is the daughter of Dr. and Mrs. Franklin Theodore Howe, who have been prominently identified with music in this country and in Europe.

Moriz Rosenthal and Philip Werlein, in company with W. L. Hawes, called on Martin Behrman, Mayor of New Orleans, recently to see the bust of Louis Moreau Gottschalk, which is temporarily located there. Mr. Hawes is the personal representative of Clara Gottschalk Peterson, sister of the dead composer, who donated the bust, as well as a silver wreath and other mementoes of the late composer, to the city of New Orleans.

Buffalo music lovers turned out in large numbers to greet the Boston Symphony Quartette on Monday of last week, when, augmented by wood wind instruments and double bass also from the Boston Symphony Orchestra, it gave a programme that contained Schubert's octette, Opus 166, and Beethoven's septette in E flat, opus 20. G. Grisez, clarinet; M. Hess, horn; P. Sadony, bassoon, and K. Keller, double bass, were the quartette's assistants.

Papers on the lives and works of George W. Chadwick and Horatio Parker formed an important and enjoyable portion of last week's meeting of the Woman's Music Club of Charleston, S. C. Both Mrs. C. B. Waller and Mrs. Edwin Johnson, who prepared and read the papers, were heartily applauded. Mary Law read several magazine articles on American composers, after which members of the club rendered a programme of instrumental and vocal selections.

Maud J. Brent of Columbus, sang d'Hardelot's "I Know a Lovely Garden" and "Without Thee," Saint-Saens's "My Heart at Thy Sweet Voice," Korbay's "My Brown Boy," Schubert's "Whither," Griswold's "What the Chimney Sang," Widor's "Ave Maria," Mendelssohn's "But the Lord is Mindful of His Own," Cornell's "Easter Morn," and Edward German's Cycle of Spring Songs at a recital given in Mt. Vernon under the auspices of the Beethoven Club.

The musicale of the Westport Musical Society for April, held at the home of Mr. and Mrs. B. L. Woodworth on State street, was one of the best given this season. Ida V. Enders, contralto, sang three Schubert songs, prefacing them with a few explanatory remarks and translations of the words into English. Emma E. Kemper, Dr. Sherwood, and Robert Duncan Brandt also contributed enjoyable numbers, the former, two violin selections; the latter, well-known songs for baritone.

During Easter week Gaul's "Passion Music" was given an exceptionally fine performance at the Christ Episcopal Church, La Crosse, Wis., under the direction of Harry Packman, organist and choirmaster. The chorus of fifty voices was augmented by two solo sopranos, Ida Aiken and Minnie May; a contralto, Mrs. Edward E.

Dow; Otto Zielke, tenor; Julius Forseth, basso; Jacob Reuter, violinist, and Walter R. Bormann, cornetist. The Summer series of organ recitals by Mr. Packman will commence this week.

Sir Edward Elgar and Emil Paur were the guests last Tuesday of the Tuesday Musical Club for which Henry E. Krehbiel lectured on "The Orchestra," the lecture being illustrated by the following members of the Pittsburgh Orchestra: Luigi von Kunits, violin; Fred de Angeles, oboe; A. Leroux, bassoon; Fred Van Amburgh, clarinet; Joseph Franzi, French horn, and Otto Gebbard, trombone. At the close of the lecture tea was served, Mrs. Joseph Marsh and Mrs. Charles M. Clarke presiding at the tea table.

The sixth annual banquet of the New Haven Choral Union, held Thursday evening in the City Mission Hall, marked the end of a highly successful season and served also to celebrate the fortieth birthday of William E. Haesche, the director. William Lyon Phelps presided and made the opening address. Besides the usual speeches, there was an interesting duet by Mrs. Haesche and Lawrence Sullivan, and a distribution of prizes to those who had sold the greatest number of tickets for the recent concert of the society.

Eight members of the orchestra of the Illinois Conservatory of Music, Jacksonville, Ill., arranged a Sunday matinee in honor of W. A. Hoblit, the double-bass player, April 7. Dessau Duncan, pianiste, and Ferdinand Haberkorn, violinist, who is the director of the institution assisted in presenting a programme that comprised Dell' Abaco's "Concerto da chiesa," a piano trio by Reinecke, Mozart's Quintette in C minor, Bach's Air for the G string, the adagietto from Bizet's "L'Arlesienne," and Schumann's "Am Kamin" and "Traumerei."

The department of music of Cornell University, Ithaca, has just been asked by a group of music lovers in Elmira to present the "Elijah" in that city. The request has been favorably received, and if matters can be satisfactorily arranged with the Boston Festival Orchestra, will probably be granted. Professor Dann talked with George W. Stewart, manager of the orchestra, over the long distance telephone and was told that the orchestra and chorus of 175 voices could arrange to be in Elmira Tuesday evening preceding the Syracuse Festival on April 23.

Cecile Marion Bell, already favorably known in Indianapolis as a teacher and pianiste of ability, gave her graduation recital last week. Miss Bell is a pupil of Oliver Willard Pierce. Her programme included the following numbers: "Fantasie," in C minor, Mozart; "Etude" F major, Chopin; "Ballade" in A flat, Chopin; "Etude" F sharp, Arenski; "Intermezzo" in octaves, Leschetizky; "Valse Arabesque," Salmon; "Chanson Triste," Salmon; "Music Box," Laidow; "Salut d'Armour," Elgar; "Staccato Caprice," Vogrich; "Otello Fantasie," Ernst; "Regrets," Vieuxtemps; "Concerto" in A minor, Grieg.

The recent concert given by the University Symphony Band in Austin, Tex., proved to be one of the most successful musical events of the season in that city. The band is composed entirely of students and their music ranks high. Two local artists, Miss Pfiefflin, and Professor Sievers, and Lulu Janes of Chicago assisted. Miss Pfiefflin sang Flegler's "Love Song" with violin obligato and was enthusiastically applauded. Miss Janes pleased the audience with her splendid voice and stage presence and her numbers were greatly appreciated. Professor Sievers played Vieuxtemps's "Reverie" with artistic effect and the large audience would not be satisfied until he responded with "The Last Rose of Summer" as an encore. His brilliant technique was shown to best advantage in the second number, "Russian Dance," "Trepak," by Hoffman-Ries, and Schumann's "Traumerei."

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Where They Are

1. Individuals

Beddoe, Daniel—Ithaca, N. Y., April 26.
Campanari, Giuseppe—Cleveland O., April 25.
Chase, Mary Wood—Topeka, Kansas, April 27.
Consolo, Ernesto—Chicago, May 2.
Donald, Pauline—Montreal, April 22; Mendelssohn Hall, New York, April 25.
Downing, George—Binghamton, N. Y., April 22.
Dudley, Mrs. Eric—Ithaca, N. Y., April 26.
Duffey, J. Humbird—Ithaca, N. Y., April 27.
Fox, Felix—Boston, April 23.
Ganz, Rudolph—Chicago, April 28.
Gogorza, Emilio de—Ithaca, N. Y., April 25.
Griener, Karl—Newark, N. J., April 29; Bridgeport, Conn., April 30.
Hamlin, George—New York, April 23; Washington, April 24; Brooklyn, April 25; Jamestown, Va., April 26; Raleigh, N. C., May 2.

Harper, William—Raleigh, N. C., May 2, 3.
Hartmann, Arthur—Boston, April 27.
Hassell, Irwin—Carnegie Lyceum, New York, May 1.
Heerman, Emil—Chicago, April 25, May 2.
Heinrich, Wilhelm—Boston, April 26.
Hekking, Anton—Oakland, Cal., May 2.
Hissom de Moss, Mary—Spartanburg, S. C., April 25; Charlotte, N. C., April 27; Greenboro, N. C., May 1; Raleigh, N. C., May 2, 3.
Johnston, Edward—Spartanburg, S. C., April 24, 25, New York, April 26.
Kileski, Eula—Lowell, Mass., April 24, 25.
Kronold, Hans—Philadelphia, April 22; New York, April 29; York, Pa., May 1; Montclair, N. J., May 2; New York, May 3.
Macmillen, Francis—Dayton, O., April 25.
Miller, John B.—Chicago, April 25.
Mullford, Florence—Ithaca, N. Y., April 26 and 27.
Ormsby, Frank—Ithaca, N. Y., April 25 and 26.
Powell, Maud—Boston, April 23.
Reed, Mary—Toronto, April 30.
Rider-Kelsey, Corinne—Washington, May 1; Richmond, Va., May 2.
Rogers, Francis—Groton, Mass., April 24; Grand Rapids, Mich., May 2.
Schroeder, Alwin—Boston, April 25; New York, April 30.
Schroeder, Elfrida—Boston, April 25.
Schumann-Heink, Ernestine—Winnipeg, Man., April 29.
Suelling, Lillia—Perth Amboy, N. J., April 25.
Walker, Julian—Ithaca, N. Y., April 25.
Waterhouse, Viola—New York, April 23.
Winkler, Leopold—New York, April 22.

2. Orchestras and Bands

Boston Symphony Orchestra—Boston, April 27; Cambridge, Mass., May 2.
Boston Symphony Quartette—Boston, April 22.
Brooklyn Oratorio Society—Brooklyn, April 25.
Kneisel Quartette—Chicago, April 28; Mendelssohn Hall, New York, April 30.
University of California Orchestra—Berkeley, Cal., April 25.

3. Operatic Organizations

Conried Opera Company—St. Paul, April 23, 24; Minneapolis, April 25, 26, 27.
"Madam Butterfly"—Brooklyn, week of April 22.
San Carlo Opera Company—Toronto, April 26, 27; Montreal, April 30, May 1.

4. Future Events

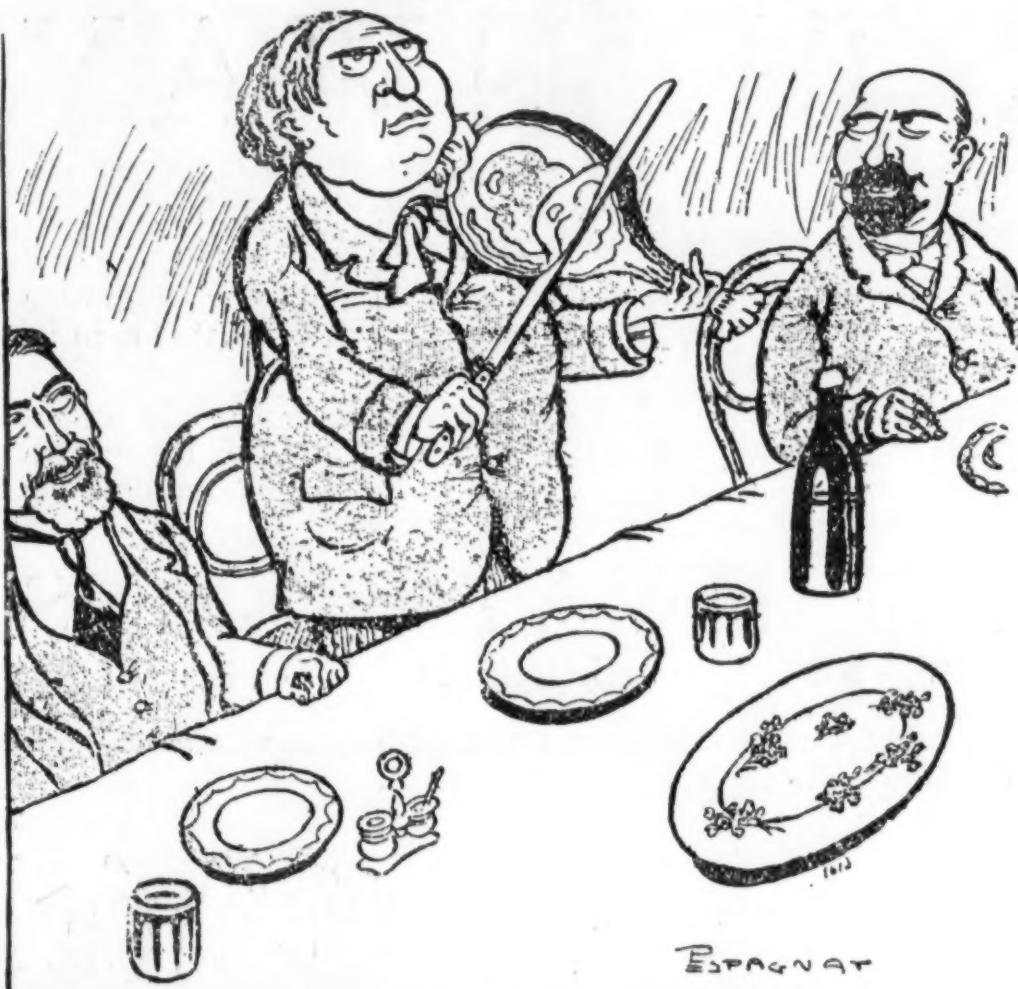
April 22—Metropolitan Opera House Benefit, Carnegie Hall, New York.
April 23—Musurgia Concert, Carnegie Hall, New York.
April 25—27—Cornell Festival, Ithaca, N. Y.

RECITAL OF 'CELLO MUSIC.

Pupils of William Ebann Heard at New York College of Music.

William Ebann's gift of successfully imparting to others the mysteries of artistic 'cello playing was attested in a manner that made a deep impression upon a large audience at the New York College of Music, 128-130 East 58th street, on Thursday last week, when Mr. Ebann's advanced pupils gave a recital that was characterized throughout by an uncommon degree of

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technical facility and mature understanding.

The programme contained Klengel's "Elegie" and "Humoreske" for 'cello quartette, Mr. Ebann's "Introduction, Theme and Variations," Saint-Saens's Concerto in A minor, concertos by Klughardt and De Swert and Bach's Aria and E. Dunkler's "Chanson à Boire" arranged for twenty-five 'celli. The participants included Ferdinand Sorenson, Victor Subalin, Arthur Wilde, Oscar Simanovitz, Chas. Wenzel, Leon Sonepouse, G. Pfeiffer, H. Van Praag, N. Gruber, C. Tavenner, I. Rothstein, H. Kral, A. Bas, H. Zimmler, W. Fischer, J. Whitehead, F. Munro, A. Grulich, L. Kneppeler, S. Jospe, C. Stewart, F. Hofman, R. Kelley, H. Goldstein, M. Holland.

Ruth McEnnery Ryan, a talented young pianiste studying at this progressive school, which under the joint direction of Carl Hein and August Fraemcke is constantly increasing its scope, played Liszt's Rhapsody, No. 8, with good effect.

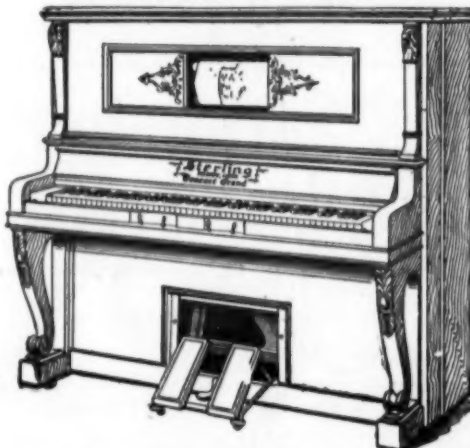
A Musicale in Philadelphia.

PHILADELPHIA, April 12.—An interesting musicale was given at the Central High School, Broad and Green streets, to-night under the auspices of the Alumnae Association of the Commercial High School for girls in the presence of a large audience. Nan Reid Eichelberger, who has a rich contralto voice, sang "The Temple Bells" from "Garden of Kama," Woodforde-

Finden; "Die Lotosblume," Robert Schumann, and Nevin's "Oh, That We Two Were Maying." Prof. J. Setaro, the well-known harpist, was at his best in several selected solos. William A. Schmidt gave the following 'cello solos: Nocturne, Op. 9, No. 2, Chopin; Gavotte, No. 2, Popper; Cantabile, Cesar Cui, and Tarantelle, Op. 33, Popper.

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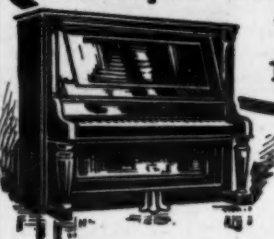
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